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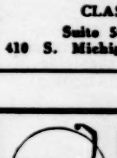
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BOOKS REVIEWED

MODERN DANCE, *compiled by Virginia Stewart. Lynton R. Kistler, Los Angeles, California.*

Merle Armitage, impresario, lover of arts and typographer and designer of fine books, has added a new book to his fine collection in *Modern Dance,* compiled by Virginia Stewart. The book is beautifully printed and there are thirty photographs of the contributing dancers.

First there is an introduction by Virginia Stewart. Then the section devoted to the modern dance in Germany, with chapters written by Mary Wigman, Palucca, Harald Kreutzberg and Hanns Hasting, and "The Development of the New German Dance" by Artur Michel, authority and critic of dancing in Germany.

The second part, devoted to the modern dance in America, has chapters written by Martha Graham, Doris Humphrey, Charles Weidman and Hanya Holm. Paul Love writes of the "Development of the American Dance," and Virginia Stewart of the "Dancer's Responsibility"; while Merle Armitage contributes a chapter that is pithy and to the point on "The Dance and Contemporary Expression."

It is unfortunate that such an important book should have been compiled by a person, who no matter how talented, is so completely biased in viewpoint. Miss Stewart is the head of the Wigman schools in America, and naturally she gives entire credit for the modern movement to Germany. Undoubtedly Mary Wigman deserves great credit, and she is the soul and spirit of the modern dance in Europe, but no one can stop the movement of evolution. We would have had the modern dance in America if there had never been a Wigman. She is the product of her time, just as all the great modern dancers.

The only dancer in the book who comes out strongly, and insists upon the American dance for Americans, is Martha Graham, while Paul Love who writes of the Development of the American Dance, gives very little space to our great American dancers.

DORATHI BOCK PIERRE.

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SPANISH DANCE—NATIVE AND FOREIGN

La Argentina Speaks Out on a Delicate Subject

by

JOHN A. CROW

ARGENTINA was wearing a dull russet dress of an extremely simple cut, utterly without frills. Arnold Meckel, her manager, a charming Russian and marvelous linguist, made the introduction in English, but when your interviewer answered in Spanish he sank back in an easy chair with a sigh of relief. Argentina speaks very little English.

We started gossiping about the weather. Argentina—Meckel calls her Antonia—said she liked the cold, and was sorry she had to leave New York for Havana, where it would probably be warm.

"Then New York must suit you pretty well?"

"I'm crazy about it," she said enthusiastically. "New York has so much character. There's no other city in the world like it."

"And the audiences here know how to appreciate your dancing?"

"It's not because of that. I just like the city itself, and the people."

"What Spanish city have you lived in longest?"

"Madrid. I went there from the Argentine when I was only eighteen months old, so I'm a full-fledged *gata,* as the Madrilenians have it."

In order to switch the conversation to the dance the interviewer asked: "Have you seen any of our American Spanish dancers,—Carola Goya or Clarita Martin, for instance?"

"No," said Argentina.

"It's better that she hasn't," interrupted Meckel, meeting the issue squarely. "How do you like them?" he asked pointedly.

"Well, in all American Spanish dancers, I've felt there's something lacking. Maybe just a flavor."

Argentina and Meckel laughed. "Yes," she said, and after a second added the Spanish equivalent of: "They can't have what it takes. In Spanish dancing one thing is fundamental, *gracia.*" *Gracia* does not mean mere physical grace. It describes that particular kind of grace, charm, personality, vivacity, and *esprit* which is uniquely Spanish. "*Gracia,*" she continued, "is a thing one can't acquire. You are either born with it or without it. Of course, there are plenty of Spanish women who have no *gracia,* but I don't believe that there are any women of other nationalities with it. And then, this *gracia* must be developed and brought out by living among Spanish people. They are the soil which nourishes it—it doesn't grow by itself."

"So you believe one must be Spanish born in order to be a top-notch Spanish dancer? Suppose an American girl were reared in Spain?"

"No," Argentina laughed. "She would still fail to have Spanish *gracia,* and without that her dancing is simply not Spanish. *Es cosa de sangre.* It's a thing that runs in the blood." This is also why Argentina will never dance to any but Spanish music. "I must dance to the music that is in me," she has often said. "It was always so."

"America is so different," she continued. "Why, in Spain there are entire groups of people who dedicate their lives to living, singing, dancing their flamenco art. They give themselves up to it because they must. And I don't believe there is a single person in Spain who wouldn't respond to those songs and dances. In America . . . well, there are exceptions, but for dancing to be in the blood . . . never!"

The interviewer agreed, and then asked: "Did either of you see *El Amor Brujo* when it was put on at the Radio City Music Hall last Spring?"

Spain's dance ambassadress gave this interview on finishing her American tour, just before sailing for Latin-America

Argentina's features lost some of their extreme animation. "No, we didn't," she answered.

"They had a corps de ballet trained two or three weeks by Escudero," the interviewer explained.

"How much could they learn in a couple of weeks?" asked Argentina, dismissing the matter with her graceful right hand and active eyebrows.

"How do you like Escudero?" was the next question.

"Oh, fine!" Her face brightened up again and both hands went into motion with a gesture of delight.

"His heel work and movements are good, aren't they?"

"Well, he has a great facility for those things."

"But he has not gone over very big with American audiences," insisted the interviewer. "Take the *Continental Varieties* and *Here's to Romance,* for example. Too much foot stamping and finger snapping. Lucienne Boyer, the lady crooner, was more applauded."

"The people don't understand his type of dancing, that's all," Argentina said. "And he's never been very fortunate in his direction. Besides, he often dances to audiences that are too large. He should appear only before smaller, more interested groups who aren't out simply to have a little diversion."

"I hear you and Escudero are going to organize a Spanish ballet for next year?"

"We hope to," she said in an uncertain tone. She glanced at Meckel and smiled her charming smile. "We have so many things to do we can never tell; and the cost, it would be *mucho, muchisimo!*" Argentina crinkled her forehead and raised both hands in a way which defined Spanish *gracia* better than a dozen explanations.

"What kind of dances would you do?"

"*El Amor Brujo, The Three Cornered Hat,* and provincial dances."

Argentina was asked what she thought of the Monte Carlo Ballet's *Three Cornered Hat,* and in order to draw her out your interviewer remarked: "Some of the critics seem to think that Toumanova and Massine could teach many Spanish dancers a few things about Spanish dancing."

Argentina was flabbergasted. Meckel smiled mildly.

"That's silly," she said. "How could a foreign artist teach anyone how to do the dances of Spain? Even a poor Spanish dancer intuitively feels far more than Massine and Toumanova could ever feel of true Spanish spirit, movement and expression."

"Yes," agreed Meckel. "The Russians probably come closer to being able to reproduce Spanish dancing than any other nation, but they miss very, very much that is necessary. Massine has been in Spain, but he doesn't even know how to see Spanish dancing, much less how to do it. Why, you know more about Spanish dancing than Massine! You, at least, know how to see, while he only sees what he intends to see. I don't suppose it's his fault, but he can't catch the spirit at all."

"No," Argentina went on, "it's not his fault. But he is making a grave mistake in trying to interpret a dance as national as *The Three-Cornered Hat.* A foreign artist just can't make it live!"

"The critics," interrupted Meckel, "say that the one dance Antonia does from *The Hat,* the dance of *la molinera*—the miller's wife—is worth more than the Monte Carlo's whole ballet."

Argentina said nothing. After all, what are managers for?

"And the music of *El Sombrero* is so perfect," she continued after a second. "De Falla was a real genius!" Her face took on a glow of whole-hearted, almost devotional admiration. "And with the story of Alarcón as a background the characters stand out so perfectly that all the dancers have to do is act like puppets and interpret what is set down for them. Massine tries to be too personal, he can't submerge himself."

"Let him be as personal and individual as he likes," said Meckel, "but he's still got to be convincingly Spanish, and Massine can never be convincingly Spanish. There must be absolute unity of feeling among the trio: dancers, music and choreography. In Massine's ballet two thirds of the trio are out of tune, the dancers and the choreography."

"It's such a pity," said Argentina. "*El Sombrero* is really the only Spanish ballet we have, and not to do it properly is a shame. *El Amor Brujo* is not pure ballet."

(*Continued on page* 30)

ANNA PAVLOWA

by ANATOLE CHUJOY

JANUARY 23 marks the fifth anniversary of the death of Anna Pavlowa.

In modern times there has lived no greater ballet dancer, nor was there a greater personality in the realm of art. Much, very much, has been written about Pavlowa during her lifetime and in the five years since her death.

Fellow dancers and critics, poets and historians, friends and enemies—all have contributed toward the immortalization of "the modern Taglioni," the "Queen of the Dance," "the Divine Anna." Some of the writings were very sincere and truthful, others less so. Pavlowa's genius and idiosyncrasies, her public triumphs and private failings—everything has been touched upon, explained, illuminated, elaborated. The public has been given a full account of Pavlowa the dancer, and of Pavlowa the woman.

There is very little that can be added to what has been said about Pavlowa, except, perhaps, from a retrospective point of view, that would help to establish two elements in Pavlowa's career, which, for some reason or other, have been barely mentioned by a few of those who wrote about Pavlowa, and left unexplained by most of the others. These are: the singular position Pavlowa occupied in the history of modern ballet, and the invaluable service she rendered to the ballet and to the public.

To speak about it, we must divorce ourselves from every sentimental feeling Pavlowa's name evokes and adhere strictly to the known facts about her dancing.

At the beginning of her career as ballerina of the Maryinsky Theatre in St. Petersburg, Pavlowa was among the most enthusiastic followers of Fokine's principles, and the adherents to the classic ballet considered her, along with Fokine, an artistic revolutionary. The culmination of her triumphal career came during the subsequent period, which marked the advent of the modern ballet, based on Fokine's "Five Points" and brought to life by Diaghileff who welded the three organic elements of ballet—dance, music and painting—into a homogeneous whole.

And yet, Pavlowa did not participate in this historic movement. Her association with the Diaghileff ballet was short-lived and of little consequence to her and to the ballet.

In her independent work, which was lasting and important, she paid little heed to what the ballet, personified by Fokine and Diaghileff, was trying to do. Many of the dances in her vast repertoire were variations from old Petipa ballets, with their quota of music by such hack composers as Pugni and Minkus, and special numbers of which her *Gavotte* (Paul Lincke's *Glow-worm*) was representative. It is true that she also danced Chopin (*Chopiniana*), Saint-Saens (*The Dying Swan*), Liszt (*Les Preludes*) and a few other outstanding composers, but they were in the minority and were not characteristic of her repertoire. Most of the decors of Pavlowa's ballets were equally undistinguished.

Far from modern, Pavlowa was not only conservative, but actually reactionary in her choice of theme, choreography, music and decor. She gravitated toward the traditionally classic in everything connected with ballet. As the new ballet progressed and opened new vistas, she remained content with the static form and standard she accepted. She was convinced that what she was doing was right, and once said to one of her partners, Laurent Novikoff: "When I die, there will be no more Russian ballet."

That Pavlowa did achieve an unparalleled success with her ballet was due only to her personal genius. No other dancer has ever done it, or could have done it. There was only one Pavlowa: a "theatrical miracle," as Benois called her.

From the point of view of the history of modern ballet, Pavlowa's role in it was not commensurate with her greatness as an artist. Not only that, but had Pavlowa's artistic ideology been accepted, rather than Diaghileff's, the ballet would have actually died with her, just as *her* ballet died with her.

But Pavlowa did not die an artistic pauper, and certainly not intestate. She may have taken her art, her genius, with her, but she left behind a legacy which still does, and for years to come will, feed the spirit and inspiration of every dancer and the memory and imagination of every dance lover in the wide world. Conservative or modern, reactionary or revolutionary, Pavlowa, the artist and dancer, will always serve as an example to follow: an ideal to be pursued and emulated, but never to be reached.

No other dancer of the past or the present did more to popularize ballet, to bring it to masses of people all over the world. During the sixteen years of touring (1914-1930) Pavlowa danced in almost every country in Europe, and in the United States, Canada, South and Central America, China, Japan, Philippines, India, Java, North and South Africa, Australia. Few are the places of the civilized world where Pavlowa's name is unknown, or the memory of her not cherished. Consider for a moment how many people must have seen Pavlowa dance, and to how many people Pavlowa's appearance was their first contact with ballet. This service of Pavlowa to the ballet and to the public is inestimable. In this respect she did more for ballet than any other human being.

ONE-MINUTE BIOGRAPHY

Eleanor Powell

The girl generally considered the world's greatest female tapper began to study dancing from the late Ralph McKernan in Springfield, Mass., not to learn to dance, but to overcome bashfulness. She overcame it so well that now she's the dancing star of *At Home Abroad,* the Broadway smash revue, and was the sensation of *Broadway Melody of* 1936.

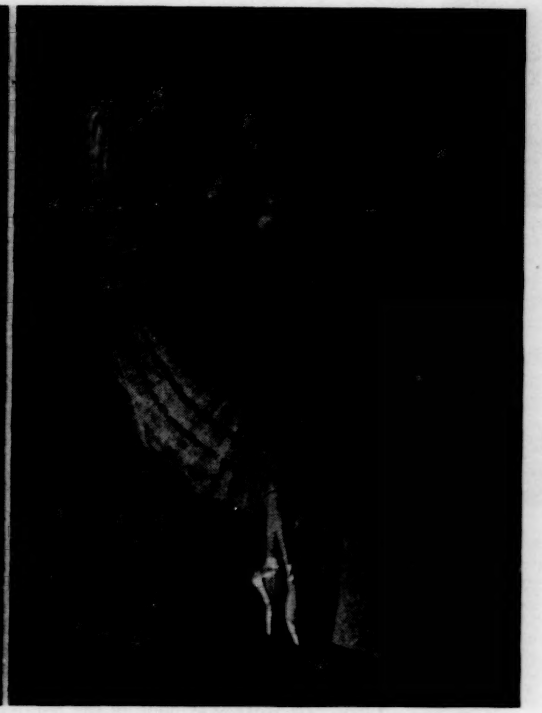
Eleanor began studying with Ralph McKernan in her home town when she was six. After seven years of study, Gus Edwards saw her in Atlantic City and presented her in the Ritz Grill for three years. When she was sixteen, McKernan sent her to New York to match her wits and talent with Broadway, but the acrobatic and ballet dancing she did so well weren't enough. They told her she'd have to have tap. So she took ten lessons with the late Jack Donahue, one of Broadway's greatest tappers. She worked hard and long by herself until she was proficient enough to day, and advises every young dancer to study get one job after another. Then she landed a good role in *Follow Thru,* and invited her teacher from Springfield for the opening night. But he died that very night and Mrs. McKernan sat in his front row seat so that Eleanor wouldn't be worried during the performance.

Follow Thru was the beginning of her Broadway success. One show after another, then: *Fine and Dandy,* with Joe Cook; Ziegfeld's *Hot Cha, The Varieties,* with Bert Lahr and Harry Richman; George White's *Scandals; Crazy Quilt.* She had danced seventeen straight weeks in the Casino de Paree, New York, when M-G-M sent her to Hollywood to play a leading role in *Broadway Melody of* 1936.

Eleanor works at her tap dancing every and work hard to attain proficiency. Success can't be reached by playing at it, or just hoping for a break, she says. Her own career proves it. She sleeps eight hours a day, but claims she needs ten because tap dancing uses up so much energy.

Eleanor is a very pretty girl; five-foot-four-and-a-quarter in height; weighs a hundred and twenty-two pounds; has blue eyes and chestnut hair. She neither smokes nor drinks; doesn't enjoy parties because she enjoys her work more; believes in good luck pieces and always carries with her a tiny solid gold elephant. Blue is her favorite color, gardenias her favorite flower, roast beef and ice cream her favorite foods, Louis Bromfield her favorite author, Noel Coward her favorite playwright, M-G-M her favorite film company, *At Home Abroad* her favorite musical show, and whats' the name of her favorite magazine about the dance?

VIOLA ESSEN



PATRICIA HILL

FUTURE FINDS

Students of Promise, Selected by The American Dancer

Photography by Paul Hansen

Viola Essen

School: Mordkin, N. Y.
Instructor: Mikhail Mordkin.

Viola Essen is just twelve, but one can already see the clear markings of a future ballerina. The little lady has a fine stage personality, an expressive face and understanding of technique that could be envied by much more mature students.

It is pleasant to know that there is nothing of the freak *Wunderkind* in her. She is a child, as a child of twelve should be. And those who are concerned with her future wisely do not try to push her beyond her limits. No child prodigy in dancing has ever made good in later years. Viola Essen possesses an abundance of talent that should be left to develop in a natural way.

There can be no question but that some day she will be a fine dancer. She ought to be made to gain a little weight, for although she has basically a fine figure and is built proportionately, the hard work she is going through requires a great deal of stamina, and she should have a certain reserve. It will be very interesting to watch Viola Essen in the years to come.

Patricia Hill

School: Daganova, N. Y.
Instructor: Ella Daganova.

Patricia Hill has been studying ballet only two years, first with Lisa Gardiner, Washington, D. C., and now with Ella Daganova. She is fifteen, and all her achievements are still in the future. But she promises a great deal, and it is worth while to watch her grow. She has a strong and supple body, well turned out and nicely shaped legs and an enchanting smile. Her work shows a fine natural feeling for what she is doing. Her technique is still in the formative stage, but she approaches it with an apparent intelligence which will help her not only to master the technique but also to use it to the best advantage.

Ballerinas are made of the material Patricia Hill possesses. Her natural ability coupled with a lot of study and practice should bring excellent results.

Miss Hill was born in Hilo, Hawaii, and is the daughter of Senator Hill of Hawaii.

Nancy Knott

School: Chalif, N. Y.
Instructor: Vecheslav Swoboda.

Nancy Knott is seventeen and undoubtedly one of the outstanding ballet students in New York. She possesses most of the things that go into the making of a ballerina: a light and graceful body, shapely legs, a beautiful line, a fine elevation. Her *pointes* are definite and strong, her beats are swift and clean-cut, her turns deft and strainless. It is a pleasure to see her work.

There is only one shortcoming about Nancy Knott. She is much better in the classroom than on the stage. And the reason for it is a too pronounced restraint in expression, a tendency to underact. Miss Knott herself is the only one who can check this shortcoming and she should do it now, lest it later develop into a chronic fault that may endanger her career as a dancer.

We should like to go on record as saying that within the next few years we shall hear and see a lot of a fine ballerina named Nancy Knott.

NANCY KNOTT

RUTH PAGE *and* BENTLEY STONE *in Love Song, a Schubert ballet in the repertoire of the Chicago company which will make its first New York appearance in February*

DANCE EVENTS REVIEWED

Critiques and News

by JOSEPH ARNOLD KAYE

Marina Yurlova, Town Tall, N. Y., December 5, 1935.

Miss Yurlova is a Russian who has passed through some Cossackian adventures and written a book or two. She has also taken to Spanish dancing and gave her first concert last season. The lady is to be commended for her enterprise and persistence, which are in themselves admirable qualities, but they would be more usefully bestowed upon some other form of activity. The dance, particularly the Spanish dance, just escapes Miss Yurlova. No one of course need say a word if she should wish to entertain her friends, but she should avoid entertaining them in so public a place as Town Hall, and inviting reviewers for publications.

Miriam Winslow and Her Dancers, Municipal Auditorium, Washington Irving High School, December 7, 1935. *Students' Dance Recital Series.*

Miss Winslow came from Boston, where she dances and teaches, to make her debut in New York. She was accompanied by four girls, Olive Cousens, Mary Hughes, Jacqueline Magrath and Nancy Minor.

The program of these dancers was a very varied one. There was a group to music either classical or in the classic manner, a group to modern music, four groups composed of national dances of Spain, Brittany, Cambodia and India, and a final group to classic and modern music.

The range covered was much wider than is usual in dance events, but if the program had not the virtue of compactness and unity it had interest.....

Miss Winslow is neither an interpretive dancer nor a modernist, but has evolved a style of her own which makes her a combination of the two, plus characteristics growing out of a sincere and creative talent. Miss Winslow—and naturally, her group—is a dancer first and a theorist and experimentalist next. Her compositions are thus based on movements which are derived from physical grace and tempo.

The use of the word *tempo* here may appear strange; but I am using it because the terminology of the dance must have a word which can be differentiated from *rhythm.* Rhythm would be perfectly applicable to the physical movement which is a reaction to beats arranged in a pattern, but it has become the custom to use this word in a more intangible sense,—as rhythm in painting. Dancers who have sought new forms, or are attempting to create individual forms of expressions, have made a point of exchanging the old factual rhythm for this more general element. To avoid the confusion *tempo* may be placed in service. It is an Italian word meaning *time,* and used in music to indicate the pulse-groupings of the composition, or the beats. If then we say "the tempo of the music," we can also say "the tempo of dancing," and get an exact meaning. The tempo of dancing I would therefore define as dancing which follows the beat of the music played, or which follows the spirit of that beat; or which, in a larger sense, springs from the definite beat patterns found in music. *Music* of course includes percussion sounds.

Perhaps because the dancing of Miss Winslow and her girls is based upon the fundamentals of true dance their performance has a fresh, a joyous and a sweeping quality which is inspiriting and naturally enjoyable. Their best work was done in the non-national dances. The latter appeared artificial and theatrical. It will be interesting to watch Miss Winslow's progress.

Sophia Delza, Auditorium of the Y. M. H. A., N. Y., December 7, 1935.

Miss Delza is an accomplished dancer, of good mind and vision. She has been one of the leaders of the modern dance. The program note for this event stated that she would dance a number of new compositions which would "mark a departure in her choreographic style."

The new departure was not very gratifying. The chief composition, called *Surrealiste Solemnity* (1935), and subtitled "a satire on psychological realities, of systematized dislocated subjective objectivities, of nostalgic literary fantasies, etc.," was obviously intended to poke fun at certain classes of abstractionists and aberrationists, but throughout its considerable length it was humorless, unclear and wearying. Other compositions, among them *Three Waltzes*—(1) *By the Folk,* (2) *Of the Gentry,* (3) *For the People,* and a suite, *Chronicle* (1935), subtitled: *Capture, Torment, Endurance* and *Conviction,* were better but still far from equalling Miss Delza's ability as a dancer.

Miss Delza was too preoccupied with expressing a mental attitude and with presenting very literal and sometimes highly complicated subjects to achieve good dance compositions.

La Argentina, Town Hall, N. Y., December 15 *and* 28, 1935.

La Argentina is as definitely fixed in the affections of concert-goers as is an Elman or any other extremely popular artist. She has now reached a position in this country where she can always command full houses and stirring applause. Old numbers or new, whatever she chooses to give, are accepted with the same delight.

At her present season in New York she introduced four new compositions, a suite of three Andalusian dances, a suite of three dances from the Argentine, a *Pola Gitana,* and *La Fregona.* The last-named was encored over and over again. It is an impudent little piece sketching a servant who finishes her demonstration of independence by flashing her fingers to her nose.

In the *bulerias* of the Andalusian set La Argentina seemed to incorporate the whole spirit of the Spanish dance. For the time being she abandoned the artifice and affectation which, for the discriminating, spoils her performance, and gave a forthright artistic presentation. The same thing happened in the dance of the miller's wife from de Falla's ballet, *The Three-Cornered Hat,* where such details as the spread legs of the peasant, the rude abandon inherent in the character, came from natural feeling and gave integrity to the composition.

The Argentine dances brought the dancer back to her theatricalism. She was charmingly costumed in a youthful gown of white with big blue polka dots. Bound around her head was a large blue ribbon. The three pieces were coy and artful.

Whatever criticism one may feel because of La Argentina's calculated style no one can see her dance without yielding completely to admiration for her extraordinary technique. Her castanetry is miraculous, her attack has a brilliancy unequalled by any other Spanish dancer seen in New York by this writer, the swirl of her skirts has in it the heart of the Gypsy, her body twists and turns contain the essence of that particular sinuous grace which distinguishes the dancing of Spain from all other dancing.

The American Ballet, with the Metropolitan Opera Company, 1935-1936 *season, beginning wk. of December* 16, 1935, *Metropolitan Opera House.*

After two seasons of training and public performances, the American Ballet is at last being seen in the spot where its arrival has been hailed with enthusiasm as the harbinger of good dance days where formerly the dance was treated like an ugly stepchild. Previous appearances of the group included a New York season last Spring and a tour this Fall which was cancelled because of a breakdown on the part of the business management. George Balanchine is the choreographer.

What is it accomplishing?

It offered two divisions for appraisement: the long divertissement, *Reminiscence,* which shared the bill one afternoon during the opening week with *Hansel and Gretel,* and the ballet interludes.

Reminiscence was given at previous performances of the company but was much changed for the Metropolitan. It formed generally an attractive spectacle, and the audience showed its liking by much applause. In addition to the principals of last season,—William Dollar, Gisella Caccialanza, Lyda Anchutina, Kathryn Mullowney, Rabana Hasburgh, Holly Howard, Elise Reiman, Annabelle Lyon, Ruthanna Boris, Charles Lasky and Joseph Levinoff,—there are two additions, Anatole Vilzak and Annia Breyman. Vilzak comes from abroad and proves to be a serviceable dancer. But Miss Breyman, an American girl from California, was a distinct surprise. Although she had received some acclaim in Paris she was unknown to almost everyone in the audience. She danced only one number, a waltz, but showed exceptional ballerina talent. She has that genuine spirit of the ballet which so many Americans find almost impossible to acquire. She moves with the necessary spiritual lightness and grace and her technical equipment is of a high order.

William Dollar, who was originally her-

alded by everyone as the star of the organization, and even the best male ballet dancer produced so far in this country, has failed to live up to his promise, though he still is the best of the American Ballet's male artists. Dollar has great potentialities but seems to be suffering from some complexes. He is uneven and gives one the impression that he is perpetually afraid of not giving a good performance. His work is a consistent succession of good and bad.

The ensemble was still plagued by that uncertainty which may come from lack of proper and sufficient training or from lack of a proper discliplinary spirit. Often during the ballet they kept this sympathetic reporter on the edge of his seat with excitement—the excitement that comes from expecting a bad fumble, an unsteady balance. The sad story is that the expectancy was usually realized.

The sum total of *Reminiscence,* however, was a generally interesting and entertaining performance, and in parts even much more than that.

But then we come to the interludes, and nothing but sorrow can color the report on those.

The writer saw only three, the ballets created for *Aida.* Up to the time of going to press these were the most important of the operatic pieces. And they were as aimless, as badly composed, as foolish to the eye as any dancing pieces of serious character which this reviewer has yet seen.

The fault is entirely Balanchine's, the choreographer. The ballets seemed as though they were thrown together. The man who has to his credit *Cotillon,* one of the most important ballets composed in our generation, gave us scrambled amateurishness instead of the fine operatic ballet reforms we had all expected.

Why this is so the management of the American Ballet can best explain. Perhaps it is because Balanchine is overworked. Besides the direction of this company he is doing the dances for two Broadway revues. Merely the creation of ballets for the opera, and the rehearsing of the dancers, is enough to absorb any man's full time. And that is not taking into consideration the composition of the full-length ballets which the Metropolitan gives the American Ballet the opportunity of producing, and which were to have been such a feature of this season's repertoire.

The American Ballet has the chance which no other American group has yet had to show what Americans can do in ballet. It must by every means in its power pull itself together while there is still time so that its season will end creditably. It will be an unfortunate thing for American dancers if it doesn't.

Sarah Osnath-Halevy, Town Hall, N. Y., December 17, 1935.

Miss Asnath-Halevy, a Yemenite, is primarily a chanteuse, a glamorous, sophisticated-appearing lady of the East who sings character songs in Arabian, Hebrew and Persian. But she also uses dances in the form of slight entr'actes and end-pieces which are astonishingly good; so good in fact that it is very regrettable that she does not give herself more to the dance. Such dancing as she does takes rank with the best that has been seen in this branch of the art. Her suggestion of the muscle dance, her wiggle of the hips, *is* the Orient. When she curves her arms and makes them flow in with the music and words of her song they are the arms clinking with heavy gold and bejewelled bracelets which the sultan and sheik winds about his neck.

New Dance League, Adelphi Theatre, N. Y., December 22, 1935.

This was the first event of the season sponsored by this organization of—as it has come to be known—revolutionary dancers.

A Yemenite singer-dancer, SARAH OSNATH HALEVY, *is praised as the finest exponent of the East seen in many seasons*

Participating were Jose Limon and Letitia Ide, from the Weidman-Humphrey groups, dancing as a team, Sophie Maslow, Anna Sokolow, Merle Hirsch, William Matons, Jane Dudley, Lily Mehlman, Rose Crystal and Marie Marchowsky. While the social-Marxist themes were still predominant, the pure propaganda motif has been moderated and many of the League dancers try hard to make their efforts good compositions as well as good sermons. Most successful of the evening was Jane Dudley, whose suite of four pieces,—*Swivel Chair Hero, Dream World Dora, Aesthete* and *Liberal*—was based truly on the dance and brought home its point with good humor well as good choreography.

NADJA-WANGER, *Paris dancer and writer, is in New York teaching and lecturing. She will return to Paris in the Spring*

Nostalgic Fragments, danced by Miss Ide and Mr. Limon, to music by Stravinsky, was a romantic satire done with a sentimental vivacity and grace possibly not altogether intentioned, but drawing unreserved applause from the proletarian audience nevertheless.

Trudi Schoop and Her Comic Ballet, Majestic Theatre, N. Y., December 27-January 11.

Miss Schoop and her company of male and female dancers come from the Municipal Theatre of Zurich, Switzerland. They travelled extensively in Europe after winning a ballet prize and have been lauded to the skies by many European critics and celebrities.

Miss Schoop presented two ballets, *Want Ads,* a series of sketches giving the stories behind the want ads in a newspaper, and *Fridolin on the Road,* the adventures of a simple lad who sets out to see the world.

Characterizations of people and their motives, ironic and dramatic situations, are the materials the dancer uses. In *Want Ads* one episode tells of a secretary who finds herself out of a job because her boss's wife caught him flirting with her; another shows a postman appearing in response to a matrimonial ad and rejecting a widow with two children; a third tells of a chorus girl who has more zeal than brains. In *Fridolin* the youth meets with eccentrics, poseurs and criminals, marries a designing young woman with a dominating mother and henpecked father, is initiated in a bowling club where repressed husbands find relief in their little athletic exploits, grows tired of his wife, falls in love with a female acrobat, witnesses a fight between this girl and his wife and departs for new adventures.

It will be seen that this is ballet of a new order. In creating it Trudi Schoop has shown herself to be enormously clever. The ideas are fresh, ingenious and well-suited to dance and pantomimic production.

Naturally, the dancing in such works is secondary to the action. The dancing in this case is of the ballet-interpretive type, touched with modernism. It is adequate for the purpose and in spots reaches a graphic excellence, as in the excitable gesturing and movements when the wife discovers the secretary on the husband's knee.

In Europe Miss Schoop has been called another Charlie Chaplin, and much has been made of this appellation. Miss Schoop is not a Charlie Chaplin, for her work is nowhere imbued with that poignancy which Chaplin and other great clowns achieve. There is also a certain monotony in her program because all of it is in similar vein and all of it does not rise higher than frivolity nor reach deeper than a surface emotion.

The ballets however are good entertainment, and most certainly an advance over the traditional ballet with its bizarre pomp or pure artificiality.

Meta Krahn and Otto Ulbricht are remarkably good dancers and mimes, while Edith Carola and Gitta Wallerstein provide Trudi Schoop with valuable partnerships.

Carola Goya, 44th Street Theatre, N. Y., December 29, 1935.

This was Miss Goya's first event of this season, and those who expected to see another American shadow of the native Spanish dancers weer agreeably surprised, for Miss Goya has improved so much that she can justly claim the distinction of being the best of our dancers in the Spanish manner. Her castanet work is particularly good, and in some of her numbers, notably the new *Caballo Caprichoso,* she has acquired an Iberian spirit which is often deceptive.

Defects which she might try to remedy are a habit of staring wide-eyed at the audience,

(*Continued on page* 26)

JULIANA ENAKIEVA, *brilliant young ballerina in the smart revue now at the French Casino, New York. Next month the show will be seen in Miami for the winter season — Photography by Paul Hansen*

THE CALL BOARD

THE movement among New York dancers to obtain relief projects under the WPA lately gathered strength, and a definite yes was achieved two weeks ago. A request had been made of ELMER RICE, director of the Federal Theatre Project (under WPA) which is forming theatre companies from unemployed stage personnel, that dance groups be formed. Similar requests have been made to previous relief organizations, without result.

The first step in this new movement was initiated by an unofficial committee, self-appointed, called the Dance Committee of Fifteen, which called on Mr. Rice and asked for dance projects. Mr. Rice is reported to have said that he did not know there were enough unemployed dancers to warrant separate projects. The Dance Committee therefore set out to prove to him that there are.

On January 6 more than a hundred dancers attended an open meeting in the Union Auditorium and organized the Dancers' Association for the purpose of getting the dance relief projects under way.

At this meeting it was announced that the Federal Theatre Project had formed a dance unit consisting of three groups: one under the direction of GLUCK SANDOR, one under DON OSCAR BECQUE, and a service unit of dancers and choreographers to supply dancers and directors to other theatre projects.

Dancers now on relief, and unemployed dancers not yet on relief are being taken into the three groups, each of which will probably number about fifty. Rehearsals began at once, and it is expected that various dance productions will be presented, probably in a Broadway theatre, late in February. Under the regulations of the Federal Theatre Project, a ten percent quota of dancers and choreographers not on relief is allowed, under which category both Mr. Sandor and Mr. Becque fall; both directors expect to invite a few needed leading dancers for their productions.

It is understood that STEPHEN KARNOT, assistant to ELMER RICE, the head of the Theatre Project, has been the driving force back of the dance units.

The newly formed Dancers' Association will continue to work for a dance project entirely separate from the Theatre Project, and also for the foundation of a dancers' union along labor lines. This plan will be more fully reported in the next issue.

California's Arts Festival

To give students an opportunity for self-expression through the arts and to discover new talents, evaluate them and bring them to the attention of the public, every spring in Los Angeles there is held a Southern California Festival of the Allied Arts. This project is a series of approximately three hundred and fifty contests in the dance, music, drama and the speech arts, art, creative writing and essays on California history. Last year approximately six thousand five hundred persons from one hundred and twenty-one California communities participated in the competitions.

The festival is conducted under the sponsorship of the Women's Community Service Auxiliary of the Los Angeles Chamber of Commerce, which has effected a grand mobilization of the artistic forces in the Southland to make the project a success. Each division is handled by outstanding exponents in that field who act on committees to draft competitions and stage the contests. In every field of the arts, established artists have generously proffered their services to help the struggling aspirant. Universities, colleges, organizations and individuals contribute prizes. These take the form of certificates of award, autographed books, plaques, scholarships and cash prizes.

Anyone living any place in the United States may enter the competitions, information on which may be secured from the festival headquarters, 324 Chamber of Commerce Building, Los Angeles. Dates for the contests are May 4-29. Registration closes April 15.

In the dance division, seventy-two contests character, ball room, musical comedy, dramatic or program dances and modern.

Head of the dance division is ELEANORE FLAIG. She is assisted by an honorary committee: MERLE ARMITAGE, L. E. BEHYMER, ELISA CANSINO, AGNES G. DE MILLE, HARRIET HOCTOR, STOWITTS and BENJAMIN ZEMACH, and by an executive committee comprising VERNA ARVEY, PAUL DINUS, MONICA DUNN, GENE GOWING, ADELINE LEONE McADAM, THOMAS SHEEHY, ARNOLD TAMON and HORTENSE WILLIAMS.

Registration fees for participation in the contests range from $1.00 for individuals to $3.00 for groups.

Juliana Enakieva

The French Casino in New York, with its elaborate floor show and multitude of scantily clad statuesque beauties, is hardly a spot to look for choreographic talent. Yet this is precisely the place that there is a fine young ballet dancer who is making a name for herself as a ballerina. The dancer is JULIANA ENAKIEVA, a fourteen-year-old Bulgarian girl.

This youngster is a pupil of the famous Russian ballerina, OLGA PREOBRAJENSKA, and, her youth notwithstanding, is an old trouper. Her first public appearance occurred in 1929 when the Massenet-Kuznetzova's *Opera Privee de Paris* took her on its South American tour. She danced only one role—the Bumble Bee in *Czar Saltan.* The tour lasted nearly two years.

In 1932 Juliana danced in the annual competition of the *Archives Internationals de la Danse* in Paris and won the first prize for her interpretation of Chopin's *Valse Brilliant.* The following year she received the *Grande Prix* in the competition held at the Salle Wagram, Paris.

In 1934 she joined the Russian Ballet organized by DANDRE and LEWITOFF and danced in Madeira, South Africa, Singapore, Java, Bali, Australia, Ceylon, India, Port Soudan, Port Said, and Egypt. Last spring the troupe returned to Paris for rest and rehearsals, and Juliana Enakieva was to continue with the troupe in the autumn. But CLIFFORD FISHER managed to get her away from Dandre and Lewitoff, having paid for her the forfeiture stipulated in her contract with the Ballet, and brought her to America.

Juliana is an exceptional classic technician and a thrilling character dancer. She also possesses a lyric quality which is characteristic of the St. Petersburg School. It is a pleasure to see her turn a series of double *fouettes* —short, swift, precise and brilliant, and it is as much a pleasure to watch her in a fiery Spanish dance.

PIERRE MONTEUX, French symphony orchestra conductor, is making arrangements for a concert in Los Angeles with BILL ROBINSON, famous tap dancer as soloist.

In speaking of the proposed concert he says: "Mr. Robinson expresses as much beauty with his feet as a singer does with her voice. I am happy to be the one to introduce him as a classical artist. Negro melodies have been given classical interpretation, so why cannot the same thing be done with their dancing."

As for Bill Robinson, he says: "Imagine having a hundred piece orchestra goin' while I tap. Seriously I think it is fine of Mr. Monteux to want to give a classical interpretation to our dances. I'm the proudest man in America because I have a part in this."

The newly formed Screen Dancers' Guild of Los Angeles held their first annual Christmas Show at the Carthay Circle Theatre on December 15, to raise funds for jobless screen dancers.

The Guild, which originated as a strictly male organization, has voted to accept into membership girl dancers in films. There are five hundred girl dancers who are eligible to join according to George Calhoun, president of the Guild.

ERNEST BELCHER'S Concert Group is presenting its first concert of the season on January 6, at the Wilshire-Ebell Theatre. This group is headed by MARGARET WESTBURG, ADELIA MOULTON and MARJORIE BELCHER.

Ernest Belcher gave the first of a series of educational broadcasts over station KFAC December 22.

The next attraction of the Dance Theatre Group, Los Angeles, will present FRANCISCO AVELLAN, famous Spanish musician, only in this country for a short visit, who will give a program of Spanish song and dance rhythms.

SARA MILDRED STRAUSS shipped a troupe of nine girls to Florida just prior to Christmas to dance in BOUCHE'S Miami

(*Continued on page* 28)

CHICAGO'S LITTLE CONCERT HOUSE

How Grace and Kurt Graff Danced Their Way Across Two Continents to Achievement of an Ideal

by

MARION SCHILLO

GRACE *and* KURT GRAFF, *modern dancers*

CHICAGO now has its little Concert House designed especially for intimate dance concerts and lectures. Grace and Kurt Graff, formerly known as Cornell and Graff, built the Little Concert House with the intention of bringing to Chicago the best and most distinctive in the field of the dance. The theatre has a seating capacity of two hundred, a workable stage and excellent lighting facilities.

In conjunction with the theatre, there is a studio of the dance where pupils are taught the various branches of modern techniques by both Grace and Kurt Graff.

Having returned from Europe to make their home in Chicago, the Graffs decided to build the little house with the earnings of their continental and American tours. To them it represents the culmination of an ideal toward which they have been working, and it is their desire that it be a center where the dance can be understood and studied.

Abroad their success has been phenomenal. Eminent critics consider them the most distinguished pair of dancers now engaging public attention. Press comments from Berlin read, "Grace and Kurt Graff are dancing. . . . One rarely sees choreography and creative fantasy so perfect in every detail. There is no better expression for their dancing than the simple word 'beautiful'—in its deepest sense."

From London: "Grace and Kurt Graff truly realize the poetry of motion. I find their work most fascinating. Though it is essentially modern, there is a touch of ancient Greece and also of the Orient in it. I have never seen dancers move more beautifully. The whole performance is remarkable, and every artist and musician should see it."

Paris: "Grace and Kurt Graff delight with their very rhythmic dances, in which the attitudes play a large part. They love that which is rare and unexpected. Many of their movements recall modern sculpture. Kurt Graff surely ranks among the very first German dancers. He has the technique of a virtuoso."

Both Grace and Kurt Graff achieved considerable success as solo dancers before they decided to work together.

Grace Cornell studied dancing under Adolph Bolm and when his *Ballet Intime* was organized, he chose Grace Cornell among the soloists. After tours lasting two years, she went to Paris to study and later to Milan for work with Cecchetti at La Scala.

In the fall of 1928, she returned to America and gave performances at the Booth Theatre in New York with Frank Parker, the diseur. There were other performances throughout the country and the following year she went to Berlin, to study there with Rudolph von Laban, teacher of Mary Wigman, Harald Kreutzberg, and director of the dance at the famous Staatsoper in Berlin.

In 1930, Grace Cornell came back to America, working with Martha Graham's group in New York, and later in a performance of Prokofieff's ballet, *Pas d'Acier*, which Leopold Stokowski and the Philadelphia Symphony Orchestra presented in 1931. There was another trip to Berlin and another year's study with von Laban. That was the year Grace and Kurt danced together for the first time, and in 1932 they came to America.

Kurt Graff's principle work has been with Laban, with whom he studied assiduously. His first training was at Hamburg, where he was recognized as a young man with an infinite capacity for work and creative ideas above those of his fellow dancers.

Before he came to study with Laban, Kurt had taught a year in Paris in 1929 and had been in the Folkwang School in Essen. While there he danced in the Kurt Jooss Ballet and with the City Opera. With Laban, Kurt showed such remarkable talent that he was made a member of Laban's travel group, the Kammer-Tung Group, and he went to all the leading cities of Europe, including Russia.

In 1930, Kurt was offered the position of principal dancer at the Staatsoper in Berlin, taking the place vacated by Harald Kreutzberg. He held that position for two years, and was given a contract for a third year. But he did not accept it for he came to America in 1932, where he and Grace Cornell continued their work together. Previous to his coming to America, Kurt had danced for two seasons under Toscanini in Beyreuth.

In New York, he and Grace Cornell danced at the Roxy Theatre, had a return engagement because of the enthusiasm they aroused, and then danced in a revue. From New York they went to Florida, where they were triumphantly received, and in the spring of 1933 they came to Chicago. Their concert here in May, 1933, was received so warmly that they were persuaded to spend the summer in the middle west. They danced at A Century of Progress here and then followed a twelve-week engagement at the Blackstone Hotel, during which time they doubled at the Drake and also found time for teaching.

There were two more concerts given in Chicago that fall before they returned to Europe where they remained until the fall of 1934. They next danced in *As Thousands Cheer,* touring the country for six months as the principal dancers of this remarkably successful revue.

The events held thus far at the Little Concert House include a lecture by John Martin of the New York *Times;* their own dance programs; Frank Parker, the diseur; and on January 21, Tina Flade.

Exterior view of the GRAFFS' *Little Concert House in Chicago*

THE BALLROOM OBSERVER

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

IN LAST month's issue, it was pointed out by Dorothy Norman Cropper that the average ballroom teacher, in a constant demand for new steps, completely overlooks the absolute necessity of a better understanding of the simple fundamentals.

In one short sentence of Miss Cropper's article is contained a complete sermon, one which many of us should have reprinted in large type and hang on the wall, where it will be seen day after day, month after month, until finally the truth of it is firmly imbedded in our minds. That sentence reads: "Few teachers need steps; what three-quarters do need, however, is a knowledge of the laws of correct motion that will make even the simple little two-steps look beautiful."

The truth of this statement is brought home to me every time I watch a crowd of dancers. It was forcibly thrust upon me only a few days ago when a young teacher from out of town called my attention to a movement I happened to use while dancing a fox trot with her. It took several minutes for her to explain which of several steps she referred to, but when she finally did, it happened to be that age-old "forward-forward-side-close-backward-backward-side-close." It happened that in executing the side step, I allowed my left foot to travel barely a half a dozen inches to the left side, and in closing the right to the left I pulled the forward part of my right foot toward the left, using the right heel as a pivot. We have all used this particular combination of steps thousands of times, but this young teacher saw in the manner in which I executed it something different, something new.

A most interesting letter was received not long ago from a young man, purporting to be a ballroom dancing teacher, asking if I would see to it that ballroom descriptions appearing in this department be made a little more understandable. He takes me to task for allowing contributors to "get by" with mistakes such as "waltz fwd. L R L" in a routine of fox trot "As if," quotes he, "one would attempt to waltz to fox trot music!" He further points out that the "two-step" died out years ago, yet on several occasions he has seen this expression used in dance descriptions.

You have all heard the one about the teacher who, upon being asked to define the waltz step, asked "Which one?" This may or may not be a standing joke, but it actually happened not so long ago. And the teacher in question conducts a school in which he employs no less than ten assistants.

Could there be any better argument for a standardization of dance terms and phraseology? Not only from the teacher's point of view, but the dancing public's as well. The average ballet teacher, or pupil, usually knows what is expected when directed, either in person or in writing, to execute a *ronde de jambe* or a *pas de bourree,* but when a ballroom teacher asks "Which one?" when told to define a waltz step, it's time for action!

Still, it isn't altogether the teacher's fault. You are all most likely aware of the fact that diplomas, setting forth the fact that you are a qualified teacher of ballroom dancing because you have passed a satisfactory examination, can be purchased for as little as five dollars. And you can secure one of these diplomas, duly sealed and signed, with all the necessary flourishes, whether you are a truck driver, train engineer, or what not. Fact is, I once knew a switchman on the Santa Fe Railroad, who used to point with a laugh to the one hanging on the wall of his living room.

A mighty good suggestion is the one to give space each month to problems dealing with ballroom etiquette and deportment, one that will be followed up in the near future. This is augmented with a request for a ruling on the proper amount of space to be maintained between partners while dancing It would seem that Fred and Ginger, in their *Cheek to Cheek* number, put a universal stamp of approval on something which has been troubling teachers for quite a long time!

I put the question of space-between to a twelve-year-old in one of my juvenile classes two years ago, and he gave, I believe, a very enlightening answer when he said "It depends upon who the girl is, *and how much I like her.*" Several of the young ladies in the group nodded their approval.

Space prevents my including the old-time dances by Evelyn Hubbell I mentioned last month.

Fox Trot Variations

Arranged by Louis Stockman, Indianapolis

Danced to slow or medium fox trot tempo.

I.

Walk fwd. L (1); touch free ft. (&); walk fwd. R (2); touch free ft. (&); two-step fwd. L (3 & 4); touch free ft. (&). 2 M.

Reverse, commencing with R ft. Total, 4 M.

II.

Waltz fwd. L (1 & 2); step fwd. R (&); step fwd. L (3); touch R to L (&); step back on R (4); touch L to R (&); two-step fwd. L (5 & 6); touching R ft. (&); two-step fwd. R (7 & 8); touching L (&). 4 M.

III.

Waltz fwd. L (1 & 2); waltz fwd. R (3 & 4); two-step to L (5 & 6); touch R to L (&); two-step to R with R (7 & 8); touch L to R (&). 4 M.

IV.

Step fwd. (1); turning on L, fwd. one-half to L, side R (&); close L to meet R quickly (2); step back on R, turning bkwd. on R one-half to L to face L. O. D. (&); step fwd. on L (3); touch R to L (&); step back on R (4); touch L to R (&); two-step fwd. with L (5 & 6); touch R to L (&); two-step fwd. on R (7 & 8); touch L to R (&). 4 M.

Fox Trot Variations

Arranged by Thomas E. Parson, New York

Suggested music: any medium tempo fox trot.

Abbreviations: each instruction is followed by the count, then the letter S or Q, indicating Slow or Quick, then the position: Cl., meaning closed; Semi-O., meaning Semi-Open; Conv. meaning Conversational. Balance: free foot is kept extended toward its original position.

I. Charleston Effect

Step on L ft. fwd. (1-2) S - Cl.
Step R ft. fwd. (3-4) S - Cl.
Step on R ft. bkwd. (5) Q - Cl.
Draw L ft. back to R (6) Q - Cl.
Step on R ft. fwd. (7-8) S - Cl.
2 M. Repeat ad lib.

II.

Balance to L side on L ft. (1-2) S - Cl.
Step on R ft. to R side (3) Q - Cl.
Close L ft. to R (4) Q - Cl.
Step on R ft. bkwd. (5) Q - Cl.
Draw L ft. back to R ft. (6) Q - Cl.
Step on R ft. fwd. (7-8) S - Cl.
2 M. Repeat ad lib.

III.

Step on L ft. fwd. (1-2) S - Cl.
Step on R ft. fwd., make ¼-turn L (3-4) S - Semi-O.
Balance toward L. O. D. on L ft. (5-6) S - Conv.
Step on R ft. bkwd. (7) Q - Conv.
Draw L ft. back to R ft. (8) Q - Conv.
Step on R ft. fwd. (1-2) S - Conv.
Balance on L ft. fwd. (3-4) S - Conv.
Step on R ft. bkwd. (5) Q - Conv.
Draw L ft. back to R ft. (6) Q - Conv.
Step on R ft. fwd. (7-8) S - Conv.
4 M.

IV.

Balance fwd. on L fwd. (1-2) S - Conv.
Step on R ft. bkwd. (3) Q - Conv.
Draw L ft. back to R ft. (4) Q - Semi-O.
Balance on L ft. to L. O. D. (7-8) S - Cl.
Step on R ft. to R side, opp. L. O. D. (1) Q - Cl.
Touch L toe at side of R ft. (2) Q - Cl.
Step on L ft. to L side (3) Q - Cl.
Close R ft. to L ft. (4) Q - Cl.
Balance back on L ft. (5-6) S - Cl.
Step on R ft. fwd. (7-8) S - Cl.

C. A. D. M. BULLETIN

by William J. Ashton, Sec'y

The January meeting of the Chicago Association of Dancing Masters was held at the Sherman Hotel on the 5th. On the faculty were: Louis Stockman, ballroom; Bobby Rivers, tap; Dorothy Kizer, children's dances; Ednora Johnson, ballet; and Mary Gordon Perkins, guest teacher who gave a Hawaiian dance. This faculty was arranged by Mr. Stockman and the above teachers are on his Indianapolis faculty.

The next meeting of the C. A. D. M. will be held at the Congress Hotel on February 2. This is one of the important all-day meetings of the season. Grace and Kurt Graff will teach at this meeting.

The Wisconsin Dancing Masters, of which Leo T. Kehl is President, is holding an all-day meeting January 19 in Milwaukee in conjunction with the Wisconsin D. M. A. and the Chicago Association. A special faculty from Chicago will teach.

Further details of the meeting held in Des Moines December 8 under the auspices of the twenty-eight Iowa members of the C. A. D. M. reached the *Bulletin* too late for the last issue.

The meeting had an attendance of seventy-two who worked under this faculty: Leo T. Kehl, ballroom; Ruth Pryor, ballet; Bobby Rivers, tap; J. Allen MacKenzie, musical comedy; Bruce R. Bruce, acrobatics. In the evening, a hundred and twenty-five sat down at the banquet table.

A floor show was presented by some fifty pupils of the following Iowa teachers: Betty Mae Harris, Phyllis Kapp, M. La Cuta, Harriet McGivern, Nellie Oppenheim, Martha Pound, Harriette Ross and Dorothy Minear. J. Allen MacKenzie, Bobby Rivers and Ruth Pryor also appeared.

A similar meeting will be held in December, 1936, also in Des Moines.

BALLET— TECHNICALLY SPEAKING

Trudi Schoop's New York Premiere — Impressions and Comment

by ANATOLE CHUJOY

TRUDI SCHOOP has been called by European writers the "Charlie Chaplin of the Dance; this comparison with our great motion picture comedian is true, particularly with reference to Miss Schoop's personal talents and the thematic scope of her repertoire. Technically the dancing of Trudy Schoop's company is much closer related to another hero of the cinema, Mickey Mouse.

The cinematic quality of her ballets is apparent, first of all, in the strict, almost niggardly, economy of movement and gesture that underlies the dancing of her troupe. Loose movements have been eliminated entirely; every gesture expresses something, and very expression finds a gesture, a movement, a pose.

There is something of the cinema in the multitude of scenes in the Schoop ballets. *Fridolin on the Road* (choreographically the most important creation) contains twelve scenes; *Want Ads,* eight scenes. Each scene, as each movement and gesture, is terse, emphatic and swift-moving; the action, therefore, is continuous, the plot fascinating.

Fokine's idea about the necessity of advancing from the expressiveness of the face and hands to that of the whole body, and from that of the individual body to groups of bodies, was never put into life to a fuller extent than by Trudi Schoop. There is no corps de ballet in the troupe. Every member of the company is a dancer-actor, and every dancer plays a part that is just as important as the one taken by Miss Schoop herself. This not only follows the principle of Fokine, but serves to continue our parallel with Mickey Mouse. Mickey is the star only in name and, possibly, in the duration of his presence on the stage. Intrinsically, Horace Horsecollar, say, is just as important and certainly plays just as well as Mickey himself. The same thing is true about Trudi Schoop and her troupe. The dancers form a closely welded homogeneous unit, and they should be appraised as such.

Our parallel advances through other applications of cinematic technique to dance pantomime. Trudi Schoop clearly realizes the value of repetition and uses it very successfully. She also knows the power of a close-up and finds a very effective application for it in a scene where she is supposed to play the piano. She is alone on a dark stage, and only one spot is focused on her. Since she wears a black costume, the public sees only her hands going through the motions of playing the piano. Her hands are so expressive and the scene is timed so masterfully that the effect is thrilling.

Perfect timing and perfect rhythm is another quality that makes Trudi Schoop's dancing outstanding. The music is apparently created for Schoop and her particular style of dancing and is very definitely subjected to the dancing. And we find in it the same economy we spoke of in connection with her movements.

Distinctly modern in theme, interpretation and execution, Trudi Schoop has a tremendous advantage over most of the modern dancers and groups: her dancing and that of her company is based on ballet technique. All the dancers have well turned out legs, a steady aplomb, a fine elevation, and they make use of quite a number of ballet steps and poses, chiefly *attitudes, jetes en tournant, pirouettes.* They even employ dancing on the *pointes* in one scene. It is not necessary to emphasize how greatly ballet training enhances the dancing of the troupe.

Trudi Schoop is years ahead of most modern dancers not only in technique, but also in her approach to the interpretation of the rather difficult themes her ballets embrace. There is no question in my mind that she is a forerunner of a new trend in dancing. It will take some time until she will be fully understood and appreciated. And when that happens we shall see a number of followers and imitators, but Trudi Schoop will remain the creator of the comic ballet, an example to follow, an original to be imitated.

News

A theatre, not yet announced, will house the first New York appearance of the Chicago Civic Ballet, directed by RUTH PAGE, in February. Miss Page visited New York just prior to Christmas to place the managerial reins in the hands of S. HUROK.

The company, which has been successful in Chicago, will present four ballets:

Hear Ye; Hear Ye!, scenario by RUTH PAGE and NICHOLAS REMISOFF, choreography by Page, music by AARON COPLAND, decor and costumes by REMISOFF.

Gold Standard, scenario by Page and Remisoff, choreography by Page, music by JACQUES IBERT, decor and costumes by Remisoff.

Love Song, scenario and choreography by Page, decor and costumes by Remisoff, music by FRANZ SCHUBERT orchestrated by WESLEY LAVIOLETTE and RUDOLPH GANZ.

Iberian Monotone, choreography by Page, decor and costumes by Remisoff, music is RAVEL'S *Bolero.*

Leading roles are danced by Miss Page, BENTLEY STONE, MARK TURBYFILL, PAUL DUPONT, GEORGE SPELVIN, RAYMOND WEAMER, MARION FINHOLT, SANDRA DAVIS, GLORIA RANDOLPH, WALTER CAMRYN, JORDIS McCOO, BLAKE SCOTT, SERENA SEYMOUR, NADA BIGALLI, VIRGINIA NUGENT.

This season's first Manhattan performance of the Jooss European Ballet will be a benefit for the Seamen's Church Institute of New York, at the Metropolitan Opera House January 21. Immediately thereafter the company will embark on its first American tour, having appeared only in New York last season.

Ballet followers will be excited by the news that British International Pictures will soon release *Pavlowa—Art and Life,* a film commemorating the late dancer. The production is based on the motion pictures made in America during her last tour here, in Australia and elsewhere. These have been woven together with some of her ballets done by a corps of twelve dancers directed by ALGERANOFF.

The picture will be shown in London, Paris, The Hague (where Pavlowa died) and New York at a simultaneous premiere January 23, the fifth anniversary of the dancer's death, after which it will be generally released. Proceeds will go to a fund for the erection of a memorial fountain in Regents Park, London.

A scene from Fridolin on the Road, one of the comic ballets being displayed on a nation-wide tour of the TRUDI SCHOOP *company. Miss Schoop is the second from the left*

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(signed) HELEN KEYES,
Nutley, New Jersey.

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(signed) RUTH KARKUS,
Brooklyn, New York.

"I thoroughly enjoyed every bit of my work with you and my diploma from your School was one of the big events in my young life."

(signed) DELTA B. FROMER,
Kingston, New York.

Rita De Laporte, former Premiere Danseuse of the Metropolitan Opera, New York, N. Y., Studied with Louis H. Chalif.

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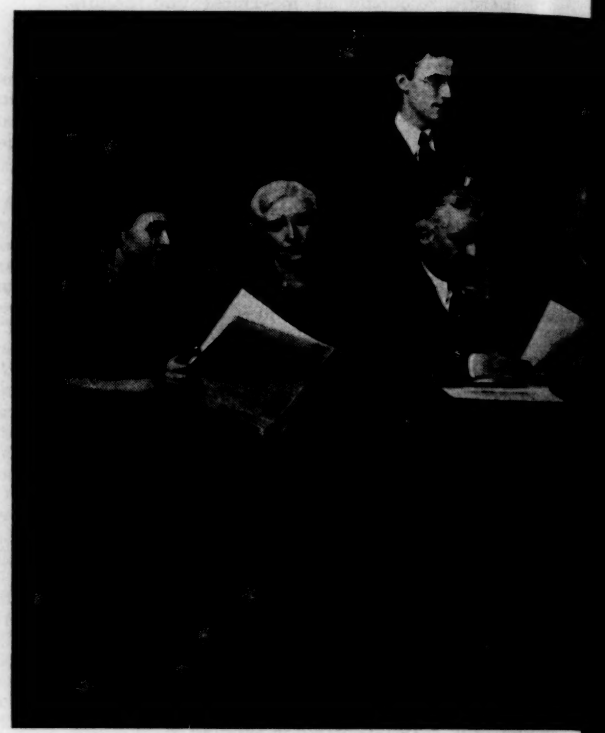

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V. Swoboda, Polly Korchien, Mme. Yu
Franz Serli, Paco C

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IN CONFERENCE
fillan, Billy Newsome, Louis H. Chalif,
Standing, left to right—Thomas Riley,
, Georges Maniloff.

A Few More Comments:—

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(signed) POTHOULA CANOUTA,
New York City.

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(signed) CYNTHIA QUACKENBUSH MacCONNELL,
Hewlett, Long Island.

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(signed) ELIZABETH KLING,
Staten Island, New York.

Harriet Hoctor, Celebrated American Ballerina, Studied with Louis H. Chalif.

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STUDENT AND STUDIO

New York

The evening of December 8 the Chalif School gave a recital, featuring dances arranged by LOUIS H. CHALIF, VECHESLAV SWOBODA, BILLY NEWSOME and PACO CANSINO.

Outstanding number of the program was *Variation Classique* by SAVA ANDRIEFF, guest artist. Other exceptionally well executed numbers were: *Valse,* by NORMA KAPLANOFF, EVELYN RAKOVICH and GERTRUDE TYVEN; *Valse,* by MARCIA SUGARMAN; *Spanish Variation,* by NANCY KNOTT; *Provincial Ballet School—1860,* executed by DAVID FAIRBANKS, BASIL GALAHOFF, FRANCES CHALIF, MARCIA SUGARMAN, MARY LOU SCHUMACHER, NANCY KNOTT, SOPHIE SELDEN, JANE SOUTHOFF and HARRIET ABRAMS; *Valse Sentimentale,* with FRANCES CHALIF as soloist assisted by ANITA COHEN, NATALIE PASCOV, MARCIA SUGARMAN, CAROL GOOD, MARY LOU SCHUMACHER, VIRGINIA TREEN, NANCY KNOTT and JANE SOUTHOFF; *Libestraum,* by FRANCES CHALIF; and the finale, *Polka,* with NANCY KNOTT and BASIL GALAHOFF as soloists, seconded by SUSAN BROWN, HARRIET ABRAMS, LYDIA GOLINE, CONNIE NEGRI, MARY LOU SCHUMACHER, JEAN BAKER, MELISSE LAS PANAS, THERESA MOYA, VIRGINIA TREEN, GLADYS McKELLER, SOPHIE SELDEN and MILDRED VON STERNEY.

Accompanists were FRANZ SERLI, NEIL O'CONNOR and ELIZABETH GILFILLAN. MARY LOU SCHUMACHER designed some of the costumes.

Replacing the modern dance on the school curriculum after a lapse of one season, the Chalif School had POLLY KORCHIEN, modern dancer and teacher and associate of HARALD KREUTZBERG, as guest teacher for the Christmas course.

The special Christmas course given by ELLA DAGANOVA, with JACK MANNING as guest tap teacher, atracted over thirty teachers for the three-day session.

JOHNNY LONERGAN, dance producer, and formerly with NED WAYBURN, has joined the SARA MIDRED STRAUSS Studio as associate.

HARRY BERLOW, who teaches at the Modern Dance Studio, Utica, has taken over the post of dance director at the Warner Bros.' Stanley Theatre. The regular weekly stage show includes a girl troupe chosen by Mr. Berlow from among his professional pupils.

Top—A ballet group from the NELLIE McADOO *Studio, Nashua, N. H.: first row:* MARGARET PELLETIER, ANNA TERRENCE, MADALINE MICHAURD, JACQUELINE LEVESQUE; *second row:* GLENYS LOCK, DORIS WILLET, NELLIE McADOO, BEATRICE PLATTE, MARGARET GALLANT. *Center—*JACK MANNING'S *Banjo Tap routine, as taught by* ELLEN SIMPSON *of the* LEY *School, Harrisburg, Pa.:* MARIE GARVERICK, JACK NICOLI, CATHERINE BLESSING, FREDDIE KNARR, DORIS JEAN FEDERICK. *Below—A modern group trained by* HELEN DURHAM, *Gastonia, N. C.: standing:* MERLE HANCOCK, EVELYN HOLTZCLAW, MARY CURLEE; *sitting:* NANCY KENNEDY GRAY *and* FREIDA FARRAR MYERS

On December 23 the School Department of the Master Institute of United Arts presented MIKHAIL MORDKIN'S pupils in recital.

Outstanding number was a *Variation* by VIOLA ESSEN. Other good numbers were: *Snegourochka,* by LUCIA CHASE; *Lehl,* by ALEXANDER LAZUK; *Hungarian Rhapsodie,* by SONIA LARINA, EAFIM GEERSH, JANNA PERLOVA, JACK BROOKS, ELAINE CARUSO, ALEXANDER LAZUK; *Vanka-Tanka,* by LUCIA CHASE and VIOLA ESSEN; and *Ave Maria,* sung by POLLY MYRICK ,and danced by VIOLA ESSEN, SONIA LARIAN, MILDRED VON STERNBERG, LUCIA CHASE, ELAINE CARUSO and JANNA PERLOVA.

Accompanists were EMANUEL LACKOW and NADINE SISOVA.

The advanced and baby classes in charge of DORIS WEBER of the Weber Studios, Brooklyn, were displayed in a program of dances on December 21.

The New Dance League offered an intensive course from December 22 to January 6, presenting classes by JANE DUDLEY, ANNA SOKOLOW, NESSIE BREINES, ALLERHAND and WINIFRED WIDENER. A spring course will be held along somewhat more elaborate lines.

LASAR GALPERN, director of the Chamber Art Studio, announces a series of dance recitals which will start in the middle of February in Philadelphia and Washington. The program will include the *G Minor Fantasy and Fugue* by Bach, *A Machine Dance* by MIDDEL-SCHULTE, a *Chassidic Dance* by Beymer, and *The Prodigal Son,* a ballet in five scenes to the music by FRANCK.

Mr. Galpern is supported by an ensemble of twenty dancers. The recitals will be accompanied entirely by organ music.

Frolicks of 1935 were presented by the Lorraine Studios, Hartsdale, December 6. In her annual *Frolicks,* CAROL LORRAINE presented the pupils of her studio in thirty-five well staged and costumed dances. Outstanding among the group numbers were *Waltz Brilliante, Lorraine Steppers* and *Memories,* featuring MARION MARTIN, CAROL DENSLER, HELEN WILDUNG, RENE WESOLOWSKY, CARITA GATLEY, BARBARA and SUSANNA HAAS, MABEL DONOVAN and LUCY FERRIS.

The highlights of the evening were *Military March* with the EGAN sisters and a soft shoe dance by CAROL LORRAINE.

GEORGE HUNTER, of Warner Bros., acted as master of ceremonies to a large and enthusiastic audience.

Dancing teachers have a new service offered them for home study and studio instruction of new routines through the medium of motion picture reproductions known as *Dancinema.*

Perhaps the greatest advantages of this system of instruction are that the film repeats the lessons indefinitely, never becoming tired before an especially difficult step can be mastered. Used by the teacher to demonstrate steps and movements, the screen lessons may quicken progress by eliminating much personal repetition of the teaching during the classes.

For teachers who cannot occasionally get to the dance centers for new ideas and dance material, this service should prove of inestimable value. Projection equipment for the studio may be simple or elaborate, even including the recently developed 16 mm. sound films to reproduce music and instruction with the dance scenes.

Among those now using the cinema for practical studio purposes are ARTHUR MURRAY, SERGE OUKRAINSKY, and IVAN TARASOFF.

Massachusetts

MARY ELIZABETH DELANEY, last summer's winner of the general improvement gold medal awarded her by the Chalif Summer School on her graduation, reports a one hundred percent increase in business in her Gloucester and Somerville studios, forcing her to move to larger quarters. She is active in constant study, attending the Chalif School on each New York visit, and the D. T. B. A. holiday meeting December 29.

Connecticut

The Dancing Teachers' Club of Connecticut held its December meeting on the 15th in Hartford, with YOLAN SZABO as mistress of ceremonies and MARY McCRANN as sergeant-at-arms.

BERNIE SAGER was guest teacher, offering tap and ballroom versions of *Truckin'.*

The subject of affiliation was again discussed.

The committe in charge of changing the Club's constitution and by-laws—Miss Greening, Miss Estlow and B. L. Deming—reported to the membership on the changes recommended thus far.

The following were nominated without opposition: President, FLORENCE M. GREENLAND; First Vice President, MME. ANNETTE; Second Vice President, ISABELLE ROBERTS; Treasurer, B. L. DEMING; Secretary, SARAH S. ESTLOW.

Bridgeport is represented in Mexico City by BLANCHE GRAY, who won a dance contest when she was fourteen, and subsequently went to Mexico. She returned to her native city for the holidays, but is now back again in Mexico City, where she teaches dancing, produces shows, and advises American shows how to appeal to Mexican audiences.

Chicago

GLADYS BENEDICT has conceived the at once practical and novel idea of presenting her pupils in recitals throughout the season. As a Christmas offering she presented, on December 26, little RUTH RUDYS, five-year-old child dancer, at the Little Theatre of the Dance. Ruth performed solos exhibiting rare technical skill in ballet, national and tap-novelty numbers. Gladys Benedict will give her annual school recital at the Goodman Theatre, March 22. Meanwhile, during the months of February and March, she will present in recitals: LOIS HABORSON, SHIRLEY SWIDECK and RAY JOHNSON, BEVERLY JEAN MILLER, and BETTY JUNE MARSTON, all of whom will perform all the solos arranged for them by Miss Benedict at their own shows.

MARY VANDAS, professional dancer and teacher of ballet, musical novelty numbers and lines, has been devoting two days a week to Detroit, where she trained and routined a line of girls at the Michigan Theatre. Her own line, the Mary Vandas Dancers, have been at the Medinah Club in Chicago, the Royal 400 in Fort Dodge, the National

The McADAM *Starlets Revue, professional headliners trained by the* McADAM *Normal and Professional School of Dancing, Los Angeles. Standing*: JACQUELINE MAULDIN, BETTY JEAN KITTO, DONNA RUDD, SHIRLEY JENKINS, TOY SEIDELLE, MARYEDITH DURRELL, GLORIA NORDSKOG, BETTY KAUFMAN; *seated*: CHARLENE ARNOLD, SHIRLEY BLACKMAN, JOAN ARNOLD

Theatre in Louisville for a month's engagement, and recently they finished a run at the Paradise Theatre in Chicago and opened at the Alhambra in Milwaukee, January 3.

MARY FISHER, who gets her routines from Miss Vandas, is now at SAM PICK'S Club Madrid in Milwaukee, to be followed by an engagement at the Greyhound in Louisville.

The GLADYS HIGHT dancers are appearing nightly in the Tally-Ho Room at the Medinah Club. They finished their contract but have been held over for another two weeks. They are doing tap, modern, toe and character routines arranged by Miss Hight. MARJORIE GENSON, whom Miss Hight placed at the Villa Venice, is doing some of the solos.

VIOLET STRAND, now at the Granada Cafe doing exotic work, has studied with Miss Hight ever since she was a child.

CLAIRE POWELL, also a pupil of Gladys Hight, has been at Harry's New York Bar for eleven weeks.

Acrobatic dancing seems to be more in demand every day, according to Bruce R. Bruce, of the Bruce School of Acrobatic Dancing.

He reports his studio reached a new high during the month of November, with nine hundred and fifty private and semi-private acrobatic lessons, besides the class periods.

Mr. Bruce secured employment for his teachers in ten suburban schools during the same period.

VIRGINIA O'BRIEN had a normal course for teachers at her school January 12. Teachers from five states attended. Miss O'Brien taught tap, musical comedy, ballet and line routines. On the faculty also was ELSIE STIGLER, teaching Spanish work.

MILDRED CASKEY held a normal school for teachers at her school in Springfield December 8. On the faculty were BERENICE HOLMES, ballet; GRACE BOWMAN JENKINS, adagio and acrobatics, MILDRED CASKEY and EARL GRIGSBY, tap and musical comedy. Miss Caskey gave a demonstration on the cutting and fitting of costumes, estimates of material, etc., and then had a costume parade which covered a wide variety of styles and types, all exceptionally styled and beautifully made.

There were thirty-seven teachers present from surrounding towns, including Rushville,

Top left—three strut pupils trained by HARRIETTE LINK *of Chicago. Center—*JUNE KNIGHT, *dancing star of Broadway's hit, Jubilee, smiles encouragingly at* MARIAN VETTER, *young tapper heard over Station WABC on Horn and Hardart's Children's Hour Sundays at* 11. *Marian was trained at* FRANKIE'S *Dancing School, Bronx, N. Y. Top right—three tap pupils of the* KATHLEEN BRENNAN *Studio, Daytona Beach, Fla., where* PATRICIA KING *is assitant:* ANITA HERR, ELIZABETH STUART, KATHRYN KARL. *Below left—eleven-year-old* HARRIET JACKSON, *trained by* PEGGY VANNE, *Hollywood, who appeared in the Bowl with the* PEARL WHEELER *Ballet. Center—*BEVERLY JONES, *a toe pupil of* EVELYN LIVINGSTON SMITH, *Detroit. Below right* PATRICIA SCHNEIDER *and* LEWIS LAWRENCE, *pupils of* DAISY BLAU

Taylorville, Decatur, Lincoln, Jacksonville, Champaign, Bloomington, Litchfield and Davenport, Iowa.

At the annual Charity Ball held in Springfield, Miss Caskey did all the dance arrangements for the elaborate program. Miss Caskey routined the number performed by the two principle dancers, BETTY HOOVER and RAY STOUT. This was followed by Chopin's *Nocturne,* a beautiful exhibition ballroom number arranged and performed by Miss Caskey and Earl Grigsby. In addition, Miss Caskey trained a line of twenty men who performed the machine gun number from *Top Hat.*

At the February meeting of the C. A. D. M., Miss Caskey and Mr. Grigsby will teach *Rhythm and Romance,* a tap-novelty number.

In Memoriam

MARIE HISGEN, dancer and teacher, died at her house in Chicago December 19 of pneumonia. Formerly a featured dancer in vaudeville and Publix units, and later an assistant to MERRIEL ABBOTT, Miss Hisgen for the past year was ballet teacher for J. ALLEN MacKENZIE in his Lake Shore School of Dancing.

Wisconsin

New branch studios located in the following Wisconsin cities have been organized by LEO T. KEHL of Madison: classes containing more than twelve hundred students have been formed in Prairie du Chien, Dodgeville, Beloit, Monroe, Evansville, Stoughton, Oregon and Madison. After the first of the year Mr. Kehl will organize additional schools and give employment to Kehl-trained graduates.

Ohio

JACK MANNING, New York tap dancing teacher, was the guest of honor at a dinner arranged by the faculty of the Hessler Studios, Cincinnati, December 9. The dinner followed an afternoon of instruction given by Mr. Manning to a large group of students gathered from the various studios conducted by Mr. and Mrs. Hessler. Participating in the affair were JACK MANNING, MRS. HESSLER, ELVRA TEVELUWE, ANNETTE WEINSTEIN, RUTH BROCKER, ADELE GOLDEN, VERA ELLEN, and ESTHER SAGEL, accompanist.

Kansas

MARY ANN KEIR, with studios in Overland Park and Olathe, reports that she is building her own studio in Overland Park.

On December 20 she gave a Christmas recital in the Overland Park studio to an audience of three hundred.

Texas

JOSEPH B. NEUMAN held a recital December 11 in his branch studio in Mt. Pleasant, and a special performance December 15 in his main studio in Dallas. The main recital was given particularly for the fathers of pupils, who are usually unable to attend on visitors' day.

Mr. Neuman, indignant, writes:

"I am enclosing a clipping from *Time Magazine,* in which Miss Ruth St. Denis says: 'Ballroom dancing is just rhythmic hugging.' I think Miss St. Denis is all wrong when it comes to her criticism of ballroom dancing, as there is a great deal more to it than rhythmic hugging, but of course we would not expect her to understand that there is a spirit of youth, harmony and coordination . . ."

California

ETHEL MEGLIN, head of the Meglin Dance Studios, feels that the great majority of teachers make a serious mistake in not stressing the training and teaching of young children; too often the school is anxious to draw the older children or the intermediate

DOUGLAS TUNSTALL, *of Norfolk, Va., making a tour for* THE AMERICAN DANCER. *He is the only representative of* THE AMERICAN DANCER *travelling throughout the country*

class, and in that way lose not only a source of revenue to the school, but also the satisfaction of knowing that a lifetime of health and appreciation of dancing is being given a firm foundation.

The Meglin Schools specialize in training small children and they have hundreds of them registered. She says that it is necessary to stress the professional work in the motion picture studios which they train their children for, but for herself she receives her greatest satisfaction in knowing that every child in her school gains not only a profession but makes tremendous gains in health while at the age where it is so important to their entire future life.

Children working in the motion picture studios must have a rigid physical examination before they are permitted to work. At one time the studio had a call for one hundred and sixty-five small children for a picture. The children were sent in small groups to the Department of Health for their examinations. This was such a tedious way to do it, that the doctor in charge called the studio and asked if he and a nurse might come there while they were rehearsing and make the examinations. After the examination, the doctor told Mrs. Meglin that never had he examined a group with such a uniformly high physical rating and school grades. He wondered if only physically perfect children studied dancing. Mrs. Meglin pointed out that a number of the children with perfect rating had not been so perfect when they first started to study, and that dancing made the child mentally alert, and at the same time corrected many minor physical faults. The doctor was so impressed that he wrote a letter saying that he was convinced of the advantages of dancing for small children to such an extent that he would make it his business to advise all parents whom he met to send their children to a good dancing school.

FANCHON and MARCO studios were busy over the holidays, with a huge spectacular show with over four hundred of the older students appearing at the Paramount Theatre for the week of December 19, and a baby show with two hundred and fifty children all under eight years of age joining in the Christmas fun at the Wilshire-Ebell Theatre on December 28.

This studio also sent a group of twenty-four girls to Honolulu for an engagement of eight weeks at the King Theatre.

Fifty of the McAdam Juvenile Starlets appeared in an elaborate Christmas Revue at the Million Dollar Theatre during the holiday week. Among those dancing were BETTY JEAN KITTO, DONNA RUDD, SHIRLEY JENKINS, GLORIA NORDSKOG and BETTY KAUFMAN.

Of special interest is the opening of a new school of modern dance in Los Angeles. The director of the new school is VIRGINIA STEWART, formerly connected with the New York Wigman School, and editor of *The Modern Dance Book,* and with MAX OTTO, dance director, and WALLACE DOW, pianist and teacher of Dalcroze.

They have announced several events of interest, the first being an exhibit of photographs of contemporary American and German modern dancers on January 5; and a lecture on the modern dance, its history, meaning and personalities by Virginia Stewart, illustrated by movies by MARY WIGMAN and her new group, to be held on February 2.

CRYSTAL MAYO has joined the faculty of the MINTZ and DINUS school.

ELISA RYAN has engaged SUNNY OLIVERA with his orchestra to play for all dancing parties in her studio. This is the only studio to have an orchestra to play for

(*Continued on page* 28)

Waltz of the Flowers as executed by a group of pupils trained by BORIS NOVIKOFF, *now teaching in New York City*

DANCE TEAMS

GEORGES *and* JALNA, *who for their second season are a fixture at the Waldorf-Astoria Hotel, New York—Photography by Andre La Terza*

TEAMS having payoff troubles cause the question of a dancers' union to come up for consideration. In the event that a club management fails to pay off, a team has no redress except civil action, which is a complete waste of time, because clubs making a habit of not paying off are either on the verge of bankruptcy, or are so covered up by devious corporation structure that a judgment is good only to paste on the wall. So, when a team is met on pay day with the explanation that there is no money, there is nothing it can do except shrug, or scream. Neither gets results.

Orchestras, on the other hand, always get their money because the musicians' union is so powerful that no management, however irresponsible, will dare to buck it.

That's exactly what happened when the Central Park Casino, New York, recently applied for bankruptcy reorganization under Section 77B of the new Federal bankruptcy laws. The orchestra got paid, but the team of MAURICE and CORDOBA didn't. MILTON DOUGLAS, the singer, was paid off in notes. The team didn't even get notes.

Unprotected, the duo could do nothing except get angry, and then go to the Miami Biltmore Hotel.

The Casino is still operating.

ROSITA and FONTANA are playing a return engagement at the Versailles, N. Y. . . . HOLLAND and HART are at Park Avenue's Ambassador. *Dance Band,* containing their first film appearance, is scheduled for early release. They dance to *Valparaiso.* . . . AVILA and NILE sent their Xmas cards from Roumania. . . . ENRICA and NOVELLO are at the Roosevelt, N. Y. . . . DANILO and NORTHWAY open late in January at the Fleetwood Roof, Miami. . . . GEORGES and JALNA are still at the Waldorf-Astoria, N. Y. Ditto MANYA and DRIGO.

ANTONIO and RENEE DE MARCO left the Plaza, New York, January 16, after an extended engagement in the Persian Room, to open the 17th in the Blackstone Hotel, Chicago, at a salary equalling that paid VELOZ and YOLANDA by the Palmer House for the past several months.

LYDIA and JERESCO replace the DE MARCOS in the Plaza.

BARRON and BLAIR are still at the Boston Statler. . . . The HARTMANS have been renewed at the St. Regis, N. Y. . . . GOMEZ and WINONA are at the Montmartre, and will soon go to Florida. . . . FLORENCE and ALVAREZ are at the Detroit Athletic Club.

HENRY W. HERRMAN office reports these team movements:

DARIO and DIANE, at the Weylin. N. Y., after doubling to the Versailles, are now doubling to the Montmartre. . . . ZANETTE and COLES opened January 11 at the Hollywood Yacht Club, Florida. . . . TOWNE and KNOTT open January 20 at the British Colonial Hotel, Nassau, after finishing at the Club Havana, Washington, D. C. . . . GIRARDO and NADINE are at the Casino Town Club, Philadelphia. . . . ROSELEAN and SEVILLE have been asked to stay at the Morrison, Chicago, until Spring.

EVELYN HUBBELL, New York ballroom teacher, has imported the team of PALMER and PIERCE, London dancers, to appear either in the Rainbow Room or the Rainbow Grill.

MINOR and ROOT doubled into the Palace Theatre, Chicago, from the Blackstone, where they closed January 16.

Future plans, made for them by the WILLIAM MORRIS office, are: open in Monte Carlo April 1; the Savoy, London, April 13; the Alhambra Theatre, Paris, May 8.

MINOR and ROOT have a protege team, MICHAEL and DEANE, whom they may take to Europe with them.

FRED LE QUORNE reports:

BURNS and OLDS are at the Cocoanut Grove, Boston. . . . RODRIGO and FRANCINE are at the Hollywood Club, Tonawanda, N. Y. . . . RAOUL and JANET have shifted from the Embassy Club, Montreal, to the Chateau Frontenac, Quebec. . . . EARL and JOSEPHINE are still at New York's Lincoln Hotel. . . . The TOWNSENDS have left the Montclair, N. Y., for BOUCHE'S Villa Venice in Miami. . . . SANDINO and FAIRCHILD are in Providence. . . . PIERCE and HARRIS are at Broadway's Hollywood Restaurant.

MARCY, of the team of MARCY and LA BELLE, died suddenly last month just after returning from the island of Jamaica.

BYRNES and SWANSON are at the Silver Lake Inn, Clementon, N. J. . . . CRAWFORD and CASKEY are back in N. Y. after several months at the Buffalo Statler. . . . ELAINE and BARRY just opened at Chez Maurice, Montreal. . . . DOREEN and

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DOUGLAS open January 18 at the Edgewater Beach Hotel, Chicago.

ESTELLE and LE ROY arrive from Paris this month to go into the French Casino, N. Y. . . . HARRIS, CLAIRE and SHANNON sail January 18 for six months in South America. . . . ELEANOR and SEYMOUR ROYCE opened January 6 at the Biltmore, N. Y., booked by DOROTHY GRANVILLE.

Last minute: DARIO and DIANE open at the Rainbow Room January 24 . . . BERNHARDT and GRAHAM open at the Montmartre on the same date. JAMES and EVELYNE VERNON replace DARIO and DIANE in the Weylin . . . all handled by the HERRMAN office.

This letter comes from CHARLES W. PINCUS, representing the duo of BILLY and BEVERLY BEMIS, now in Hollywood:

"I wish to bring to your attention at this time a very important subject relative to the story in your January issue, wherein you mention that 'Veloz and Yolanda have perfected a type of waltz combining change of pace both in music and dancing, weaving in steps and combinations in the musical comedy style, with a dash of taps now and then, etc.'

"This particular type of work has been done by BILLY and BEVERLY BEMIS since they were youngsters. They have perfected it since dancing professionally. This particular routine can be seen in Warner Brothers' Vitaphone picture, *Rooftops of Manhattan,* which they did early in the year. They also did this routine during the month of October, 1935, at the Edgewater Beach Hotel in Chicago and to the best of our ability we cannot recall that Veloz and Yolanda were doing this type of work at the Palmer House during our various visits to see their performance.

"Billy and Beverly are doing this number at Club Seville in Hollywood and I am anxious that your local correspondent see it."

The team opened New Year's Eve at the Seville, Hollywood, after returning from the Mark Hopkins, S. F., to make a Warner short.

WHERE THEY ARE

AVILA-NILE	Europe
BARRON-BLAIR	Boston
BEMIS'	Hollywood
BERNHARDT-GRAHAM	N. Y.
BURNS-OLDS	Boston
BYRNES-SWANSON	N. J.
CALDOS-BALINE	N. Y.
CRAWFORD-CASKEY	N. Y.
DANILO-NORTHWAY	Miami
DARIO-DIANE	N. Y.
ANTONIO-RENEE DE MARCO	Chicago
DEMRIS-KERMIT	N. Y.
DONOLA-DUANO	N. Y.
DOREEN-DOUGLAS	Chicago
EARL-JOSEPHINE	N. Y.
ELAINE-BARRY	Montreal
ENRICA-NOVELLO	N. Y.
ENTERS-BORGIA	N. Y.
ESTELLE-LE ROY	N. Y.
FLORENCE-ALVAREZ	Detroit
GARRON-BENNETT	N. Y.
GEORGES-IALNA	N. Y.
GIRARDO-NADINE	Phila.
GOMEZ-WINONA	Miami
HAROLD-LOLA	Chicago
HARRIS-CLAIRE-SHANNON	S. A.
HOLLAND-HART	N. Y.
JANS-LYNTON	Chicago
LEES	Vaude.
LYDIA-JORESCO	N. Y.
MANNO-STRAFFORD	N. Y.
MANYA-DRIGO	N. Y.
MAURICE-CORDOBA	Miami
MICHAEL-DEANE	Chicago
MINOR-ROOT	Chicago
PALMER-PIERCE	N. Y.
PIERCE-HARRIS	N. Y.
RAMON-RENITA	N. Y.
RAOUL-JANET	Quebec
RODRIGO-FRANCINE	Tonawanda, N. Y.
ROMOFFS	Chicago
ROSELEAN-SEVILLE	Chicago
ROSITA-FONTANA	N. Y.
ROYCES	N. Y.
SANDINO-FAIRCHILD	Providence
STUART-LEA	Vaude.
TOWNE-KNOTT	Nassau
TOWNSENDS	Miami
VELOZ-YOLANDA	Chicago
WAYNE-TESKE	L. A.
WILKINS-MEYERS	S. F.
YVONNE-LA MARR	N. Y.
ZANETTE-COLES	Florida

BULLETIN

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

Associated Dancing Teachers of Southern California, Club No. 1, held its second annual Christmas party December 8 in the Virginia Gollatz Studio, Altadena. A short business meeting was held to vote for the 1936 convention city.

The teaching program presented Grace Strifler in tap, Evelyn Dawn in ballroom.

Texas Association Teachers of Dancing, Club No. 11, held its sixth annual convention December 27-28 in the Texas Hotel, Fort Worth.

This teaching program was presented: Anna Ludmila, ballet; Marion Widman, novelty; Elmer Wheatly, beginners' tap; Aron Tomaroff, character; Virginia Self, advanced tap; Bertha Lacey, ballroom; Grace Bowman Jenkins, acrobatic and adagio; Jac Broderick, children's and novelty.

Chairman of the entertainment committee was Frances Burgess Bleeker. Officers of the Association are: Judith Sproule, President; Sam Bernard, Vice President; Dorothy Bonner, Secretary-Treasurer; Louise Hudson, Frances Burgess Bleeker, Frank Bonner and Virginia Self, directors.

At its December meeting the Dancing Masters of Wisconsin, Club No. 12, presented this faculty: Adolph Franksen, ballroom; Cleo Smith, a Grecian frieze ensemble composed by the Sproules of Beaumont, Texas; Hazel Sharp, ballet; Charles F. Fishback, tap; Vesper Chamberlain, tap.

At the elections held at this meeting, the following slate was put into office: Leo T. Kehl, Madison, President; Regina Garvey, Racine, Vice President; Cleo P. Smith, Fond du Lac, Secretary; Vesper Chamberlain, Appleton, Treasurer; Edna Christensen, Racine, Educational Director.

Mrs. Beach, our President, has been quite ill with a very severe cold and has been confined to her bed for two or three weeks. Her doctor states she nearly had pneumonia but escaped the danger point just after Christmas. Mrs. Beach did not give up her interest in D. M. of A. affairs, however, as she has corresponded with the Secretary faithfully, writing her letters while confined in bed.

The application for affiliation of the Cleveland and Ohio Dancing Teachers Association with the Dancing Masters of America has been accepted. There are approximately 60 members. The Officers of the organization are as follows: John Box, President; LaRue C. Hope, Secretary; Walter A. Wenzel, Vice-President; Marie E. Miller, 2nd Vice-President; Lloyd C. Foster, Treasurer; Helen J. Wheeler, Principal; Henry O. Oster, Evan M. Day and Sergei Popeloff, Trustees. Meetings are held every other month on the second Sunday. They will be known as affiliated Club No. 16.

Word has been received that Mr. Benjamin F. Brown of Brooklyn, N. Y., has been seriously ill for the past thirteen months.

In Memoriam

On January 2, in New York City, Lillian C. Hannan died after a stroke, at the age of fifty-five. She had been a ballroom teacher exclusively, and a member of the D. M. of A. and the New York Society for five years. The funeral was held January 6 in the Church of the Blessed Sacrament, New York City. She is survived by her mother and two sisters.

D. T. B. A. BULLETIN

by Robina Swanson, Sec.-Treas.

The one-day Normal School of the D. T. B. A., held in the Hotel Astor on Sunday, December 29, was attended by more than two hundred teachers from seven eastern states.

Madame Sonia Serova's baby work was so well received that additional time was allowed her by the unanimous demand of those present. Jack Manning's tap work was viewed by his mother and twin sisters. This was the first time Mrs. Manning had ever observed her son in action.

A complete mastery of professional technique, coupled with a charming personality, won for Vlasta Maslova an enviable spot in the ranks of ballet teachers.

Karl W. Peters performed double duty in the presentation of both acrobatics and swinging gymnastics. He was assisted in the demonstration work by Marion Dadrosky and Virginia Bogden.

One can always expect something different when Bobby Hefftner is slated for ballroom work, and this meeting was no exception. Bobby is somewhat of a rounder, in that he frequently visits dancing spots ranging from Park Avenue to the lower East Side, thus keeping in close contact with the entire dancing public.

An unusual exhibition of rhythm tap was given by Joe Kenney, protege of Johnny Mattison. Mr. Kenney has recently made a number of short subjects for Warner Bros.' pictures.

Geraldine Hoffman wired regrets and a New Year's greeting from her sick bed in Buffalo, where she is confined with a severe cold. Mildred Drewes, Donald and Rosalie Grant were basking in the sunshine of Bermuda at the time of this meeting. Margaret Burton and Bernie Sager, chairmen of the membership and examination committees, respectively, were too busy putting potential members through their paces to get much benefit from the splendid work presented.

The period of ballroom work originally scheduled for Thomas Parson was taken up with overtime for the rest of the faculty. This work will be presented at the February meeting, at which time a faculty, consisting of himself, Jack Dayton, Adolph Blome and Nellie Cook, has been engaged for ballroom, tap, ballet and eccentric numbers.

This meeting rounded out a highly successful year for the Association. A little more than a year ago, with a membership which had dwindled down to less than twenty, the D. T. B. A. staged what was believed to be the largest gathering of teachers for a one-day session in history, when the *Continental* was presented at the Astor Hotel in October, 1934, in conjunction with RKO. More than three hundred teachers attended this demonstration. Since that time the Association has developed from what was originally a local club to an almost nation-wide institution, with members in Illinois, Indiana, Nebraska, Texas, North Carolina, Virginia, Delaware, Pennsylvania, New Jersey, Connecticut, Massachusetts, New York and Canada.

The next meeting is scheduled for February 2, at the Park Central Hotel.

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DANCE EVENTS REVIEWED

(*Continued from page* 11)

Spain. A deeper-toned cosmetic would eliminate this difference.

Radio City Music Hall, N. Y., Current Presentations.

Whatever goes on in the American dance world the Radio City Music Hall continues to be a home for ballet. The corps de ballet of which Florence Rogge is the director is a finely trained troupe which is capable of a wide range of accomplished performances. During the Christmas period *The Toy Princess,* a pantomime based on Delibes' ballet *Coppelia,* was produced with Patricia Bowman as the featured dancer. The choreography—always a problem so large a stage and in so huge an auditorium—was sufficiently skillful to make the ballet very enjoyable.

Cock o' the Walk, a Walt Disney Silly Symphony.

This animated cartoon is included in these reports because it makes use of the dance in a new and what may be a significant manner. In one of the sequences there is an elaborate dance production based on the *Carioca.* The novelty in the treatment lies in the fact that a team of living dancers was first photographed in the dance, and then the animators drew the exact steps as they appeared in each frame, or movement unit, of the original film. In this way the cartoon dance is perfect in detail.

This is the first time this method has been used. What it will lead to is a matter for speculation.

Los Angeles, by Dorathi Bock Pierre

Horton Group: Figueroa Playhouse, December 10, 1935.

The Horton Dance Group's first concert of the season program was divided into three sections. Following an abstract introduction by the group, the first part was devoted to *Mound-Builders,* a cycle of dances of ancient and modern Mexico. I expected much more from Mr. Horton on this subject. He has a good background of research and because of this I had looked forward to an authentic representation, at least in spirit, if not in actual movement, of these most important primitives. *Dance for the Sun* was interesting in costuming and group arrangement, but not significant of the people, and the same could be said for Mr. Horton's solo, *Dance of the Earth.* The third dance in this group, *Dance for the Maguey,* was very well done by Elizabeth Talbot-Martin; but in spite of that it too left a feeling of frustration. The *Dirge* was well conceived as a group movement, but the Dirge of the Mayas is a processional dance.

Horton has a fine understanding of group choreography and effectiveness, but if the *Pastoral* by the group had been light, or suggested the happiness of the earth-bound people, all of the other numbers would have gained immeasurable strength. Since the beginning of time there has never been a race of people whose pastorals or dances of the earth and planting were not of a joyous nature.

The last number of this first part was undoubtedly the strongest. *Dance into Solidarity* was the uprising of the Mexicans in the revolution, and into this Mr. Horton and his dancers threw their greatest enthusiasm.

The second part of the program was devoted to two numbers. Under the heading of *The Mine* Horton and Joy Montaya danced a number called *The Dependents,* showing the comradeliness of man and woman. The second number in this group, *Women Waiting,* was to me the most intensely emotional of the entire program. A group of women waiting at a mine shaft after a disaster; with a modicum of motion and no facial expression the terrific emotional strain was clearly transferred to the audience. The third number of this group was *Strike,* which was too separated in its group movements and vague in its choreography, to have the power it was intended to have.

Dictator was well done and every movement clearly defined and made significant. In this the greatest amount of subject matter was conveyed with the least possible movement.

The third part was a new number, a satire on the snobbery in the theatre, *Art Patrons.* Satire is a difficult art and almost impossible for dancers, for to project satire the dancer must be deadly serious, and dancers invariably give the impression that they are enjoying the fun more than the audience.

Mr. Horton is fortunate in having three girls of great ability for his leading roles, each of them completely individual in approach, although they use the same basic technique. Joy Montaya is more the accepted leading dancer, in having a charming youthful beauty, a graceful body and an adaptable technique. In all of her work she suggests great depths of emotional power which she enhances by a fine repression. Elizabeth Talbot-Martin is a statuesque girl with flaming golden hair. The third is Mary Meyer. She is the ideal 'moderne.' Every move perfect in form; every move held back, never giving all she has to give.

Mr. Horton is fortunate too in having several unusually fine male dancers, especially Renaldo Alarcon who dominates every dance in which he appears.

The other dancers are very fine, but there is a need for greater variation in technique. It is impossible to expect pelvic convulsions to express all emotions.

Young People's Symphony Concert: Philharmonic Auditorium, December 7, 1935.

Pierre Monteux, famous French conductor, who is conducting the first part of the season of the Los Angeles Philharmonic Orchestra, is introducing several innovations, the most interesting, perhaps, being the program given on the children's series, whose subject was *"Music Rhythm and the Dance."*

The program consisted of: *Overture* from the suite in C Minor by Bach; *Gavotte an Bourree* from *Suite in D,* also by Bach; *Minuet* by Gluck; ballet music from *Rosamunde* by Schubert; *Hopak* (Russian Dance) by Moussorgsky; *Hungarian Dance No. 6* by Brahms and the *Rakoczy March* by Berlioz.

Before each number Mrs. Monteux, an American born woman of great charm and personality, spoke briefly, telling the children of the significance of the music and its origin in connection with the dance.

Nancy Monteux, an elfinish little girl, looking years younger than seventeen, danced every number but not all through any of them. The orchestra would play part of the number, then Miss Nancy would enter appropriately costumed and dance a few bars, and would exit. It was a new and very interesting way of making the orchestral music live. The numbers, many of them too long as a solo, were in this way made interesting and significant to the children, and to the adults as well.

The program was given twice: in Pasadena and in Los Angeles, and both times the children were tremendously enthusiastic.

Dance Theatre Group: Gould Studios, December 15, 1935.

The third program of the Dance Theatre Group presented Frances and Rosemary Stack with Gustav Riherd, pianist, and Alan Thompson, flutist.

Frances and Rosemary are California girls who have travelled and studied extensively in Europe, and have had some success in concerts in England. Their work reflects their European training and a catholic taste.

Their first five numbers were danced as duets with the choreography also being credited to them. These numbers were in the modern esthetic manner. The first group, *Sunlight, Twilight* and *Moonlight* with music by Chopin, Brahms and Debussy, were abstracts of a gossamer quality. The two numbers completing this group, *Repeated Rhythm* and *Prisoners,* with music especially composed by Salerno, employed the German technique, but in fitting it to their particular style it had lost much strength in the transition, although they showed a fine dramatic sense in the second number. This type of dancing is decidedly not their forte.

The next three numbers, *Kappore,* by Frances and Rosemary; *Sho Jo* by Frances; and *Fox* by Rosemary, were Japanese dances. The choreography was attributed to Toshi Komori, and all had folk tales as their base, and employed masks. They were delightful numbers, and in these the dancers lost their

(*Continued on page* 29)

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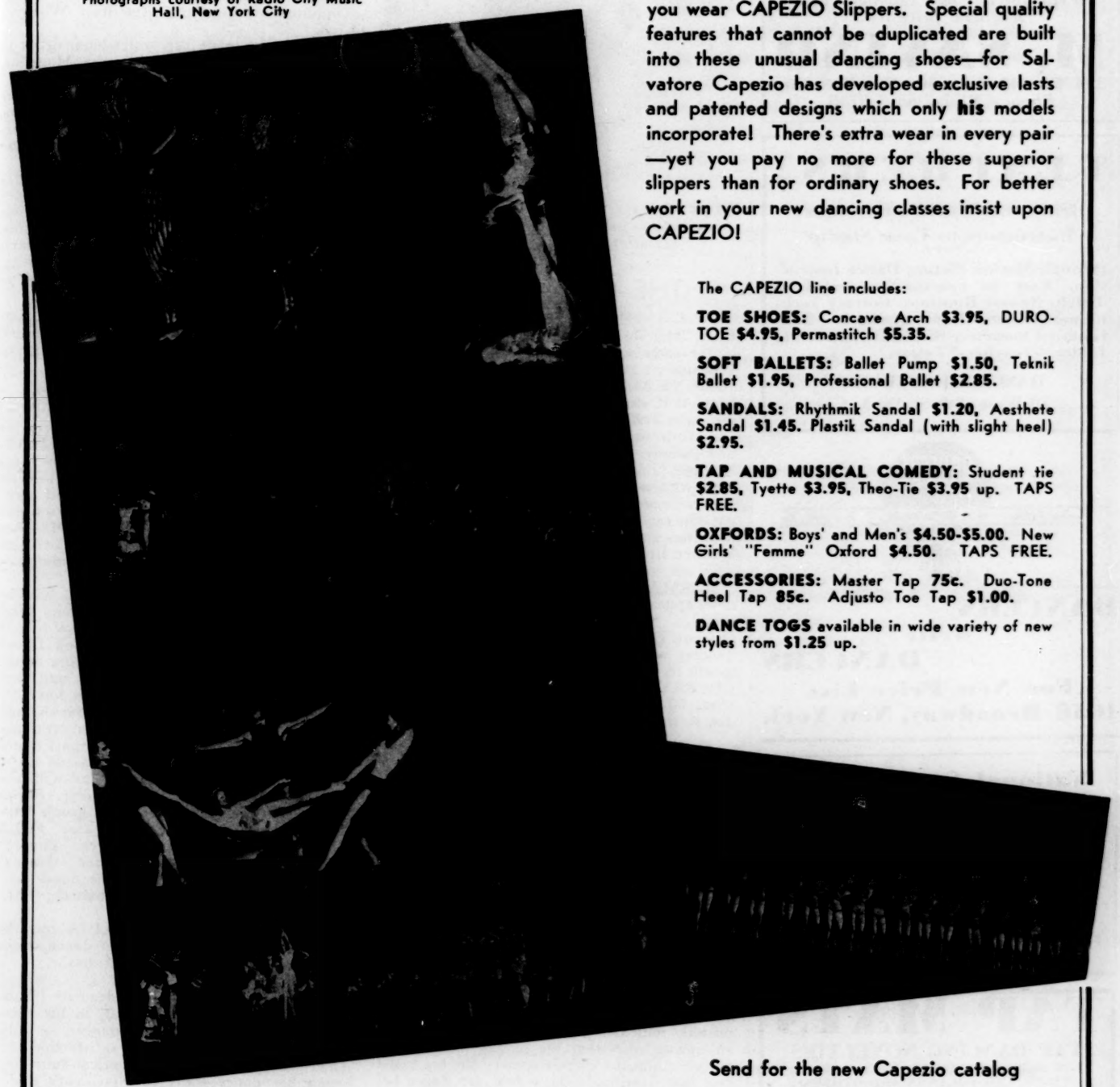

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THE CALL BOARD

(*Continued from page* 15)

Club, later in Havana, and over the summer in the same management's Villa Venice near Chicago. . . . Both HARRY DE MUTH and JOHNNY MATTISON are proud of DUKE McHALE, expert tap and acrobatic feature in the new *Follies*. The lad has studied with De Muth since he was six years old; he is now twenty. In the new *Follies* he is doing Mattison routines. GRETCHEN KIMMEL, who was with the LAURENCE SCHWAB musical productions in the St. Louis Municipal Opera last summer, has been trained by Mattison and recently signed to do shorts for Warner Brothers' Brooklyn studio

NORMAN and McKAY, comedy dancers now appearing in and around Chicago, are products of the DEVILLROI Studios, New Orleans. Ditto FRIED and MARVEL, rhythm dancers who broke into professional life last month in Galveston, Texas. Ditto JUNE and CHERRY PREISSER in the new *Follies*. Ditto GLADYS KAURIN now at the Paradise Restaurant, N. Y.

MARY GRACE MOHN, Hollywood, is placing many of her dancers in work: JANE SLATER, twelve, has been in more than seventy-five pictures. . . . SUNNY EVANS is with the SHUBERT operettas in S. F. . . . ARDIS MAY is with F & M. . . . PEGGY MERREFIELD is getting new routines for January appearances.

After an incident reminiscent of NIJINSKY'S famous row over his costume with the Imperial Ballet in Petrograd many years ago, SERGE LIFAR, ballet master and first dancer of the Paris Opera, was suspended for a month for refusing to appear during a gala performance. Lifar's explanation of his refusal, which threw the Opera House into an uproar, was that the management would not give him the correct scenery for his ballet and that, justifiably, he would not dance before the wrong scenery.

GEORGIA GRAVES, American dancer who got her training with ERNEST BELCHER, and who for five years was a star in the *Folies Bergere*, Paris, with her bubble, hoop and scarf dances, is in San Francisco. While there she is studying with ADOLPH BOLM at the San Francisco Opera Ballet School. . . . VINCENZO CELLI, first dancer of La Scala, Milan, is visiting New York. . . . IRMA DUNCAN will soon have a baby. . . . ANNA DUNCAN is teaching in Berlin . . . and YVONNE RENTSCH, ELIZABETH DUNCAN'S Paris teacher, got married. . . . DANDELOT, Paris impresario, is presenting these dancers at Saturday matinees: TERESINA, NYOTA INYOKA, TASHAMIRA, TOSHI KOMORI, BELLA REINA.

NADJA (BEATRICE WANGER) who is now in New York, will return to Paris for a series of Spring Concerts sponsored by MRS. ROBERT EAKIN, chairman of the music committee of the Paris American Women's Club.

Nadja, who made her professional debut in 1923 in *Lysistrata* at the Theatre Mogador, Paris, has appeared since then with SHANKAR, ESCUDERO, PAUL SWAN and other prominent American and European Dancers. For the past two seasons she has been appearing with TOSHI KOMORI, Japanese dancer.

Author of *Rhythm for Humanity*, Nadja has also maintained a Paris bureau for dancers, whence she has also supplied various publications with Paris news and criticisms. For the past three years she has acted as Paris correspondent for THE AMERICAN DANCER, and will resume that activity on returning to Paris.

Flash: S. L. (ROXY) ROTHAFEL, impresario who started thousands of dancers' careers, died in his sleep the morning of January 13.

Italy, by R. M. H.

ANGIOLA SARTORIO has recently engaged two lovely young foreign dancers for her new *Kammertanzgruppe*. Blonde MARVA JAFFEE of Chicago has for several years been studying and dancing in central Europe. Two years ago she studied with and partnered KREUTZBERG, and last season she gave concerts with ELLINOR TORDIS. She has already made her bow to the Florentine public in the lead of the classic pantomime *Histoire d'un Pierrot*.

POLA NIRENSKA, dark, exotic, will be remembered as the winner of the second prize for solo dancers, while her group took first in the group competition at the Vienna Dance Congress. She has since been teaching at the Helleray School in that city. Sr. and Sra. Fasulo of the *Arte del Movimento* have recently presented Nirenska to the Roman public in an evening of her own dance creations.

Sartorio's group, which forms a part of the Florentine Civic Ballet, is to be made up of twelve soloists of different types and will tour Italy and Austria during the winter. Six of the twelve dancers forming the group have already been chosen. They are: POLA NIRENSKA (psychologic free dance); MARVA JAFFEE (lyric free dance); SOBEL and BERGQUIST (free dance couple); MARY CIPRIANI (ballet); ALFREDO FELICE (ballet).

I hear that LAURA MOLLICA may be engaged to represent the Hindu dance if she can free herself of present contracts.

COUNT COLLACICCHI, dean of Italian critics, has publicly stated that, in his opinion, LA MERI is the finest dancer in Italy. This should be a certain satisfaction for Americans as La Meri is American-born and began her dance study in New York under TARASOFF and ITO.

JIA RUSKAYA presented her professional pupils in recital at the Teatro del Popolo in Milan.

Soloists for the evening were: JULIANA PENZI, AVIA DE LUCA, LIDA BIANCHI, IRENE LUCASCEVIC, ROSA MAZZUCCHELLI, JOLE CENCI.

Although the evening offered nothing new, it was very pleasing: the classic Greek costumes well-chosen as to color, and the dancers soft of movement and light of foot.

DANCE EVENTS REVIEWED

(*Continued from page 26*)

former reserve and entered more wholeheartedly into the spirit and drama of the dances.

The last group of five numbers were all Hindu, with choreography by Indra Ramosay. These were undoubtedly their best work. It is almost impossible for people of the western world to be able to sufficiently understand the Hindu to give even a semblance of the meaning of their dances, but Rosemary and Frances are able to a remarkable degree to conjure before an audience the ineffable mystery, spirituality and sensuousness so completely co-mingled in all Hindu dancing.

L. E. Behymer Series, Philharmonic Auditorium.

Mr. Behymer, veteran impresario of Los Angeles, who is celebrating his Golden Jubilee this year, is making it a jubilee year for dancers too, in bringing more dance concerts than we have had in many years.

First of his dance programs was the matinee of The Norma Gould Ritual Dancers in *The Mystic Circle,* an apotheosis of the religious dance, on December 12. The dance is divided into two sections, *Worship* and *Processional.* The group consists of Eunice Austin, Dorothy Cornell, Peggy Findon, Tirzah Gill, Eleanor Gleason, Joy Hopkins, Jane Hulsman, Helene Lucas and Sylvia Parsons.

The second program of the Behymer Series was Ted Shawn and his Men Dancers at the Auditorium on December 17. This was the first appearance of Shawn in Los Angeles in eight years, and he was not forgotten by the people of the city that saw so much of his development. The completely and sincerely enthusiastic audience was especially delighted with his *Flamenco Dances,* calling him back again and again, and finally he said, "You are too kind to a home-town boy who likes to dress up and pretend he is Spanish."

It is to be hoped that Mr. Behymer will have the company return to present more of its repertoire. If only our young dancers would learn a lesson from Mr. Shawn and build a firm background of research and historical knowledge for their work, the American dance could easily lead the world.

Olympiad Dance Competition

For the first time in the history of the Olympic Games, the dance will be included on a competitive basis between dancers representing the nations of the world. Though not included in the original plans for the Olympics, the dance was subsequently added at the instigation of RUDOLF VON LABAN and MARY WIGMAN, Germany's great dance figures, and proponents of the modern German dance.

The official announcements of the dance competition reads as follows:

"An international competition for artistic dances will be held in Berlin from July 15 to 30, 1936, in connection with the XIth Olympiad. Each nation can enter three solo dancers or pairs, three groups for free (modern) dances and three groups for ballet dances. Each group must consist of at least ten members. Solo dancers and pairs may show three dances in succession not lasting in all longer than twenty minutes. The group dances shall last from fifteen minutes to forty-five minutes. The organizers propose to divide the dances into historic, national, concert and other classes, and to evaluate them accordingly. The judging will be carried out by an international jury whose composition will be announced later. Honorary prizes and diplomas will be awarded for the three best performances in each class. The competitions will be held in the *Theater am Horst-Wessel-Platz* in Berlin. A selection of the dance creations will be shown in the art program of the Olmpic Games during the first week of August, in the Dome Hall of the House of German Sport at the Reich Sports Field."

Simultaneous with this announcement comes the announcement of a boycott of the Olympics by the New Dance League, a left-wing organization of forty professional and amateur groups, which has its headquarters in New York. The statement adds that "this boycott initiated by the New Dance League aligns itself with the larger boycott against the Olympics in Germany" which many groups in the country have been urging.

News

The Dancers' Union, an organization of

(*Continued on page* 31)

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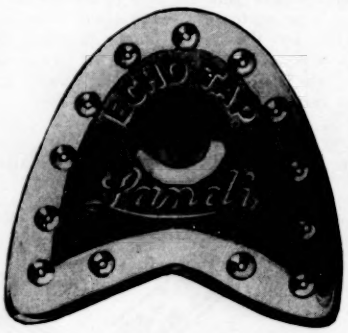

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STUDENT AND STUDIO

(*Continued from page* 21)

all classes for young people of from eight years to twenty. She claims the most important part of ballroom dancing is to train the child's ear for perfect rhythm, and in no other way is this accomplished so easily as with an orchestra.

WINSTON WALKER, dancers' technical advisor, and FRANCES WEST, member of MYRA KINCH'S group, were killed in an auto accident December 14 on the road to Newport Beach.

Latest of the many BELCHER students to win acclaim abroad is VALESKA, who is on a world tour and now appearing in Tokio.

LOUIS DA PRON, tap dancer, has recently joined the staff of the FANCHON and MARCO studios as teacher of rhythm tap dancing.

TRINIDAD GONI School of Spanish Dancing presented a program during the holidays, and among those taking prominent parts were: GENEVIEVE PRESCOTT, MARY and MARCELLA GREGUSH, VIRGINIA ZOBELEIN, ROSEMARY LICK, LUCILLE QUALTERO, LOUIS THACANTO, HAROLD HOFFMAN, JEAN MERRITT and HELEN VERDUGO.

AGNETA SLANY finds that weekly lectures and discussions on the modern dance and its philosophy whet the interest and enthusiasm of the students and give a firm foundation for creative work.

THERESE ALLEN, who was dance director at Paramount and Fox motion picture studios for two years and has taught many film celebrities, has joined the faculty of the Studios of Theatrical Arts to teach ballet, Spanish and special routine dances.

BURT ROBERTS, of the ballroom team of BURT and KING, has joined the faculty of the PERRY Studios.

The Hollywood Conservatory of Music and Arts announce that HOWARD ROSS, instructor of tap, and ALEXANDER OUMANSKY, ballet master, have joined their faculty.

At the Museum of Art in San Francisco there is a very interesting exhibit of original designs for ballet, costumes and stage sets. Artists represented include: Held, Bakst, Braque, Benois, Derain, Matisse, Massine, Picasso, Remisoff, Larionow, Ainsfeld and Laurencin.

REMISOFF, who makes his home in Chicago, has been spending a number of weeks in San Francisco aiding ADOLPH BOLM in the production of *Coq d'Or* for the Opera.

NELL QUILL, former student of BELCHER, and successful ballerina on Broadway for many years, is happily married, the mother of a young and promising future ballerina who also studies with Belcher, and has recently opened a studio of dancing in Oaklon.

MARIA BEKEFI presented a group of her pupils in a recital December 27 in her new Los Angeles studio.

Washington

The CORNISH School, Seattle, which has departments embracing all the arts, presented a Christmas puppet show in the Cornish Theatre from December 28 to January 1, *The Prince and the Dragons.* Following the Seattle showing, the new show is being taken on a tour of Western states.

Louisiana

The revue presented by JOSIE CORBERA and ELLIOTT VINCENT in New Orleans November 22 was a big success. It drew one of the largest crowds the Jerusalem Temple Auditorium has ever held.

BOBBY MAXENT, who demonstrated ELLIOTT VINCENT'S acrobatic work for three seasons at the C. A. D. M. Conventions, is now teaching acrobatics in a Corbera-Vincent branch studio.

Miss Corbera's *Kiddie Shows* at the Maison Blanche, New Orleans department store, are drawing capacity crowds every Saturday afternoon. An entirely new program is staged each week, with Corbera-Vincent pupils featured.

Philippines

CARMEN KLEINMAN, formerly of Pittsburgh, now writes from Manila:

"I find your publication not only interesting, of course, but of practical value particularly out here where I am practically cut off from the dance world. I have used many of the dance descriptions as dance material for my classes and with success at performances.

"Enthusiasm for dancing is not lacking out here, but as in the States dancing fees have been considerably reduced, so that the dancing profession is not earning half as much as three or four years ago when I was at the Academy of Music. The field for professional dancing is very limited in this part of the world and right now there are enough dancing teachers to satisfy the demand. Good dancing is, however, very much appreciated, as the Filipinos and local people are great music lovers. I am taking advantage of my stay to learn the native dances so that I can use them when I get back. Some are very interesting, particularly the primitive ones."

SPANISH DANCE —

(*Continued from page* 7)

"Did you see *Revenge with Music,* last season's American musical comedy version of the *Sombrero?*" the interviewer asked.

Neither of them had, but Argentina's opinion was: "Of course, it couldn't have much Spanish feeling. Most of the people here," she was warming up to the subject now, "think they are seeing something one hundred percent Spanish in spirit if you give them an eyeful of flashy costumes along with a *paso doble* played to the accompaniment of castanets."

"*España de la pandereta,*" said the interviewer. "Tambourine Spain."

"Exactly!" Then pensively she added, "You know I think we Spanish have the worst representatives all over the world, anyhow. They've done a great harm to Spanish art." She began to chuckle. "Why, once," she said, "somebody asked me if I'd ever been to the up-town Spanish theatre here to see their Spanish vaudeville. Why should I want to see that?"

"Antonia does one lovely and very old folk dance of Andalucia," said Meckel, "and the people laugh boisterously and tell her how amusing and *ligerito* — how light — it is! That's all they see in it."

"They just come for a good time," Argentina explained, "and when they are amused they are satisfied."

"What do you think the dance should be?" she was asked.

Unhesitatingly she said: "Movement, character sketching, feeling, drama, personality, and for Spanish dancing, *gracia.*" She laughed merrily, and her large brown eyes twinkled. "You can't possibly separate these things," she finished, "without weakening the dance."

DANCE EVENTS REVIEWED

(*Continued form page 29*)

creative dancers and teachers, which came into being last spring in order to fight the City license measures, has served its purpose and is no longer functioning.

An interesting letter from S. M. Weller, personal manager of CAROLA GOYA in addition to his permanent duties as personal representative of WALTER HAMPDEN, the actor, emphasizes what many observers have hitherto reported, that the dance is rapidly becoming national in scope through the heavy increase in dance bookings outside New York. In furnishing this department with the dates booked for Miss Goya, Mr. Weller writes:

"Most of these dates are on the routing of the Community Concert Service, which is a part of the Columbia Concerts Corporation, which in turn is controlled by the Columbia Broadcasting System. Community takes in scores of the smaller cities where concert series are arranged on a subscription basis before the beginning of the season, with payment for tickets for the entire series paid in advance. This insures artists their audiences and also their pay. The plan, which was inaugurated only a few years ago, has practically revolutionized the concert business, and dozens of new cities are added each year. Last season was Miss Goya's first under this arrangement, when she had forty-two dates. This year the number is over sixty.

"The performances are given mainly in school auditoriums, although the local committee sometimes rents a theatre.

"The thing of importance is that dancing is rapidly becoming a feature of the programs of Community Concerts throughout the country, thus opening a field for dancers that has not existed heretofore.

"These concert courses in the past have been devoted almost exclusively to singers and instrumentalists. Carola Goya was placed in this series last season by Haensel and Jones as an experiment. In many instances her performances were the first dance events ever seen in these cities, and in each case it was the first time that a dance event was given on the Community course.

"All this bodes well for dancers in general, because her success has proved to the Community Concert Service directors that dancing should be a regular feature of their courses, and the plan is to have one dancing feature in each series. As there are already about a hundred and fifty cities which have been organized by Community, and more are to be added, it can readily be seen what this may come to mean to dancers and to the dance."

MARCEL SILVER writes to ask that this department correct an error in the caption last month under the photograph of AIDA BROADBENT, in which the Hollywood Symphonic Ballet was referred to as FANCHON and MARCO'S. Mr. Silver states that the Fanchon and Marco organization is only booking the ballet; that he and Miss Broadbent are sole directors.

AGNES DE MILLE, in Hollywood since her return to this country from England last season, will soon be back in New York for

---

ANNE MIDDLETON'S dance group gave a program December 15 at the Hotel des Artistes, N. Y.

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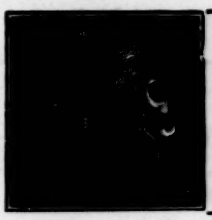

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DANCE EVENT CALENDAR

As much information is given here as is available each month at the time of going to press, such as exact dates, theatres, etc.

DATE	ARTIST	CITY	THEATRE
Jan. 20	Frazer-James Gr.	Litchfield, Minn.	
Jan. 20	Jooss Ballet	Providence	Metropolitan
Jan. 21	Jooss Ballet	New York	Metropolitan Opera
Jan. 21	Frazer-James Gr.	Willmar, Minn.	
Jan. 22	Jooss Ballet	Boston	Boston Opera
Jan. 22	Monte Carlo Ballet	Fresno, Cal.	
Jan. 22	Frazer-James Gr.	Alexandria, Minn.	
Jan. 23	Jooss Ballet	Pittsfield, Mass.	Pittsfield H. S.
Jan. 23	Monte Carlo Ballet	Pasadena	Civic Aud.
Jan. 24	Frazer-James Gr.	Little Falls, Minn.	
Jan. 24	Jooss Ballet	Syracuse	Lincoln H. S.
Jan. 24-25	Angna Enters	Seattle	
Jan. 25	Jooss Ballet	Rochester	Eastman
Jan. 24-Feb. 2	Monte Carlo Ballet	Los Angeles	Philharmonic
Jan. 25	Frazer-James Gr.	Sauk Center, Minn.	
Jan. 27	Angna Enters	Portland, Ore.	
Jan. 27	Jooss Ballet	Buffalo	Shea's Court
Jan. 27	Frazer-James Gr.	St. Cloud, Minn.	
Jan. 28	Frazer-James Gr.	Two Harbors, Minn.	
Jan. 28	Jooss Ballet	Toronto	Massey Hall
Jan. 29	Angna Enters	San Francisco	
Jan. 29	Jooss Ballet	Montreal	Imperial
Jan. 29-30	Frazer-James Gr.	Duluth, Minn.	
Jan. 30	Jooss Ballet	Hamilton, Que.	Palace
Jan. 31	Jooss Ballet	London, Ont.	Technical School
Jan. 31	Frazer-James Gr.	Virginia, Minn.	
Jan. 31	Trudi Schoop & Group	San Francisco	Opera House
Feb. 1	Carola Goya	New York	Wash. Irving H. S.
Feb. 1	Jooss Ballet	Detroit	Orchestra Hall
Feb. 2	Jooss Ballet	Milwaukee	Davidson
Feb. 2	Harald Kreutzberg	New York	Guild
Feb. 2	Julia Tawell	Chicago	Women's Club
Feb. 3	Monte Carlo Ballet	Phoenix	H. S. Aud.
Feb. 3	Frazer-James Gr.	Tower, Minn.	
Feb. 3	Trudi Schoop's Comic Ballet	Los Angeles	Auditorium
Feb. 4	Monte Carlo Ballet	El Paso	Liberty Hall
Feb. 4	Frazer-James Gr.	Grand Rapids, Minn.	
Feb. 4	Jooss Ballet	Minneapolis	Northrop Aud.
Feb. 5	Monte Carlo Ballet	Abilene	Hardin-Simmons U.
Feb. 5	Frazer-James Gr.	Chisholm, Minn.	
Feb. 6	Monte Carlo Ballet	Dallas	Fair Park Aud.
Feb. 6	Frazer-James Gr.	Hibbing, Minn.	
Feb. 6	Jooss Ballet	Urbana, Ill.	U. of Ill. Aud.
Feb. 7	Jooss Ballet	Oxford, O.	Withrow Court
Feb. 7	Monte Carlo Ballet	San Antonio	Municipal Aud.
Feb. 7	Frazer-James Gr.	International Falls, Minn.	
Jan. 8	Jooss Ballet	Chicago	Auditorium
Feb. 8	Monte Carlo Ballet	Houston	City Aud.
Feb. 8	Frazer-James Gr.	Crookston, Minn.	
Feb. 9	Anna Sokolow	New York	Y.M.H.A.
Feb. 9	Harald Kreutzberg	New York	Guild
Feb. 10	Monte Carlo Ballet	New Orleans	Municipal Aud.
Feb. 10	Frazer-James Gr.	Fargo, N. D.	
Feb. 10	Jooss Ballet	Evansville, Ill.	Coliseum
Feb. 11	Jooss Ballet	St. Louis	Municipal Aud.
Feb. 11	Angna Enters	Denton, Texas	
Feb. 11	Monte Carlo Ballet	Birmingham	City Aud.
Feb. 11	Frazer-James Gr.	Madison, N. D.	
Feb. 12	Monte Carlo Ballet	Memphis	Ellis Aud.
Feb. 12	Frazer-James Gr.	Minnecta, N. D.	
Feb. 12	Jooss Ballet	Columbus, O.	Memorial Hall
Feb. 12	Julian Francesco	New York	Barbizon-Plaza
Feb. 13	Jooss Ballet	Morgantown, W. Va.	Metropolitan
Feb. 13	Monte Carlo Ballet	Little Rock	H. S. Aud.
Feb. 13	Frazer-James Gr.	Pipestone, N. D.	
Feb. 13	Caroline Chew	Albany, N. Y.	Inst. of Art
Feb. 14	Frazer-James Gr.	Brookings, S. D.	
Feb. 14	Jooss Ballet	Pittsburgh	Syria Mosque
Feb. 14-15	Monte Carlo Ballet	Kansas City	Ararat Temple
Feb. 15	Martha Graham & Group	New York	Wash. Irving H. S.
Feb. 17	Carola Goya	Stamford, Conn.	
Feb. 17	Jooss Ballet	Baltimore	Lyric
Feb. 18	Angna Enters	Rochester, N. Y.	
Feb. 18	Jooss Ballet	Norfolk, Va.	Colonial
Feb. 18	Monte Carlo Ballet	Gary, Ind.	Memorial Aud.
Feb. 18	Carola Goya	Concord, N. H.	
Feb. 19	Monte Carlo Ballet	Columbus, O.	Memorial Hall
Feb. 20	Carola Goya	Potsdam, N. Y.	

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